

*Francis Elizabeth Milford,*

ELEMENTS  
of  
THOROUGH BASS  
— AND —  
COMPOSITION,

*In which the Rules of Accompaniment for the  
Harpichord or Piano-Forte*

*are rendered amusing by the Introduction of Eight Italian  
Eight French & Twelve English Songs collected from the Works  
of eminent Composers Antient & Modern.*

WITH PROPER LESSONS FOR PRACTICE

*Written by way of conversation between the Master & his Pupil for the  
Use of such performers as are unacquainted with the principles of Harmony  
Most humbly Dedicated to the Right Honourable*

*Lord Viscount Gallway  
Knight of the Bath;*

— BY —

EDWARD MILLER Mus: D.

Opera Quinta.

Price 1-1 <sup>L. S.</sup>

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# CHAPTER I.

## Article 1<sup>st</sup> on the Intervals

Pupil - - What is Thorough Bass?

Master - - Thorough Bass is the Art of accompanying the Voice or Instruments by means of proper Chords.\*

Pupil - - What is a Chord?

Master - - A Chord is the combination of three or more different Notes being struck all together on the keys of the Harpsichord with the right hand.

P. - - - How are Chords expressed?

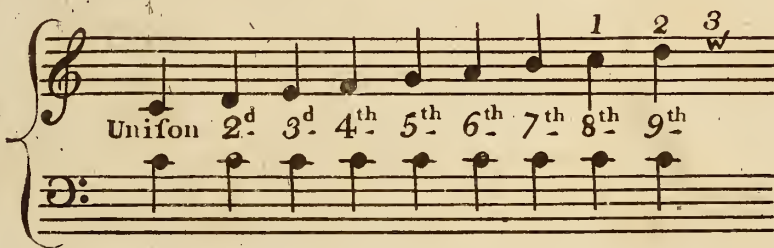
M. - - - Generally, by figures placed over, or under the Bass Notes.

P. - - - What do you mean by an Interval?



M. - - - The distance from one Note to another: thus from C to D is the Interval of a second. From C to E a third. From C to F a fourth. From C to G a fifth. From C to A a sixth. From C to B a seventh; and from C to C an eighth or Octave.

P. - - - Give me an Example in Notes of the different Intervals

Example  
of the different  
Intervals



P. - - - What is the meaning of the figure 1 put over the Interval of the eight; and the figure 2 put over that of the ninth?


M. - - - To shew you, that if you want to play any Interval higher than the Octave, instead of calling that Note 8 you call it one in regard to any Notes you may want above the Octave; Thus the ninth D.  will be a second; and E  a third.

\* Notwithstanding this definition of THOROUGH BASS is sufficient for mere Accompaniment, yet its use is far more extensive; as it comprehends all the rules of Composition relative to HARMONY. As to MELODY, or the arrangement of single sounds, it is rather the business of the Imagination than of Judgement. The rules of HARMONY and MODULATION contained in this Book are indispensable to form a COMPOSER; and they may as properly be called the ELEMENTS, or GROUND WORK of COMPOSITION as of THOROUGH BASS. After the Student well understands these rules, a close examination of the works of eminent Composers will supply every deficiency.

Pupil - - - What method am I to take to find out the different Intervals.  
on the Harpichord?

Master - - - Always to count from the Bass Note the long keys upwards; that is, from  
the left hand to the right, calling the Bass Note 1

P. - - - Is there no exception to this rule?

M. - - - Yes. for the Interval of the seventh, it is easier to suppose it one Note, or  
Key, below the eighth or Octave, thus  for all the other Inter-

vals you must always count the long keys upwards either from the Bass Note,  
or, if that be very distant, from the Octave to the Bass Note, calling that Oc-  
tave 1 in regard to such Notes as you may want above it.

P. - - - I think I shall find some difficulty to remember the Intervals to any  
given Bass Note.

M. - - - It may be so; for which reason I will give you an Example in Notes for  
you to get by heart; and you must observe at the same time what lines  
and spaces the different Intervals contain.

### Example of Intervals



M. - - - What is the Interval from C to D?

P. - - - A Second.

M. - - - What from C to E?

P. - - - A Third. and so on of the rest.

M. - - - Very well, but you must make yourself perfectly master of the different  
Intervals before you proceed any further.



# CHAPTER II

## Article 1<sup>st</sup> on the Common Chord



- Pupil - - I think I am now able to find out the Interval, or distance from one Note to another; therefore, what am I to understand by a common Chord.
- Maister - - A common Chord represents a perfect Harmony.
- P. - - - What Intervals make a common Chord.
- M. - - - An 8.3.5 3.5.8 or 5.8.3 from any Bass Note, or from its Octave above; always counting (from one of these two Notes) the long keys upwards; consequently, there are three different ways of playing a common Chord.
- P. - - - Give me an Example in Notes, of the three different ways of playing a common Chord.

### Example of common Chords

N.B. As to the preference in taking a common Chord, the first way in the above Example is the worst, The second is the most natural; and the third way, the most harmonious.

- P. - - - Why are the Stars\* placed over those Treble Chords
- M. - - - To shew you, that the reason for the Skip in those places is, that the Chords may not be taken too high on the Instrument.

P. - - - How high, or how low, may I play the Chords with the right hand

M. - - - Seldom or Never play a note higher than this G  or lower than this G 

P. - - - I am afraid I shall not remember what Notes make a common Chord to any given Bass Note

M. - - - That you may do it; observe, that as there are but seven different letters made use of to express the seven different Notes in Music; so there are but seven different common Chords. — I will give you an Example of the different Notes that make a common Chord to each of the seven Bass Notes, to be got by heart.

### Example

Baf's notes	its 8 <sup>th</sup>	its 3 <sup>d</sup>	its 5 <sup>th</sup>
C	C	E	G
D	D	F	A
E	E	G	B
F	F	A	C
G	G	B	D
A	A	C	E
B	B	D	F

- M. - - - What Notes make the common Chord of C?
- P. - - - C its 8<sup>th</sup>. E its 3<sup>d</sup>. and G its 5<sup>th</sup>.
- M. - - - What Notes make the common Chord of D?
- P. - - - D its 8<sup>th</sup>. F its 3<sup>d</sup>. and A its 5<sup>th</sup>. and fo on for the rest.
- M. - - - You must remember that there are three ways of playing every common Chord, so that C E G, or E G C, or G C E, equally make the common Chord to C: for what ever way a common Chord is played, still it will be composed of Notes of the same Names.
- P. - - - This I understand very well; but, what is called the Key in Music?
- M. - - - The last Note in the Baf of any regular piece of Music is always called the Key Note; and the other Notes are counted upwards from it: as, suppose C to be the Key Note. D is the second of the Key. E the third. F the fourth. G the fifth &c.
- P. - - - What Notes in a Key naturally have common Chords?
- M. - - - The Key Note; and the fourth, and fifth of the Key; these Notes being the nearest related to the Key Note.
- P. - - - Give me an Example in Notes, of the three different ways of playing common Chords to the Key Note, and to the fourth, and fifth of the Key.

### Example in the key of C.

The 5<sup>th</sup> above      The 8<sup>th</sup> above      The 3<sup>d</sup> above

Key note 4<sup>th</sup>. K. 5<sup>th</sup>    Key    K. 4<sup>th</sup>. K. 5<sup>th</sup>    Key    K. 4<sup>th</sup>. K. 5<sup>th</sup>    Key

- P. - - - I observe that the chord to the 4<sup>th</sup> of the Key \* is not played with its 8<sup>th</sup> at the bottom, as the chord of the Key is. What is the reason of this?
- M. - - - It matters not which Note of a chord is played at the bottom or at the top of the right hand; but you must avoid skipping with the chords as much as possible; and in order not to do it, the rule is; that if one, or two Notes, in the last chord you play, will remain in their places in the next chord, you must not remove them.



P. - - - What is meant in Music by a Cadence, or Clofe?

M. - - - A Cadence, or Clofe, is always made upon the Key Note; which Key Note is preceded by the fifth of the Key: Thus, the above Example is a perfect Cadence in the Key of C, preceded by the Note G in the Bass, which is the fifth of the Key: therefore, in all perfect Cadences, or Closés, the fifth of the Key must come immediately before the Key Note.

P. - - - What do you mean by a perfect Cadence?

M. - - - A Cadence that closes upon the Key Note.

P. - - - Is there any other sort of Cadence?

M. - - - Yes: the Imperfect Cadence, which closes upon the fifth of the Key, and will be explained hereafter.

P. - - - Are we at liberty to take any Note in the Bass as a Key Note?

M. - - - Yes: and for that reason I shall give an Example in the Key of G, it being the nearest related to C Key as its fifth; but remember, where ever F comes, either in the Bass, or in the Chords, it must be played sharp, for reasons which I shall soon give you.

Example of the three different ways of playing common Chords in the Key of G

P. - - - You told me F was nearly related to the Key of C as its fourth. Give me an Example of the three different ways of playing common Chords in the Key of F.

M. - - - I will; but you must remember where-ever B comes either in the Bass, or Chords, it must be played flat.

Example of common Chords in the Key of F

P. - - - I am at a loss in the fingering. — What rule have you for taking proper fingers in a Chord?

M. - - - A General rule is, when the 5th is at the bottom of a Chord, always use the Thumb to it: when the 3rd is lowest, always use the first finger to it; and the same finger, generally, when the 8th is lowest. but practise the following examples well, and you will never be at a loss what fingers to take.

**Example for using the proper fingers in different Chords, in the Key of C.**

N.B. the figures denote the fingers, and the Thumb is never used but once in the whole Example.

**The same in the Key of G.**

N.B. The Thumb only once used, when the 5<sup>th</sup> is the lowest Note of the Chord.

**The same in the Key of F.**

N.B. The Thumb is only once used.

P. - - - Why is there a Star \* marked between two Notes in each of the above Examples?

M. - - - Because, whenever the Bass Note ascends *one* Note or degree; the upper, or little-finger note of the chord, must descend *one* or sometimes two Notes, by a contrary motion of the hands

**Example**

Thus you see the upper Note of the chord of F, descends one degree while the Bass Note \* ascends one degree.

P. - - - Am I to observe the same contrary Motion of the hands when the Bass descends *one* Note.

M. - - - Exactly the same

**Exam:**

here the Bass descends *one* Note and the highest Note of the Chord ascends *one* Note by contrary motion.

P. - - - Am I to observe the same rule when the Bass ascends or descends several Notes regularly by single degrees.

M. - - - It is the same thing; the contrary motion of the hands must be observed in every Note: for two common chords of the same kind cannot follow each other by similar motion when the Bass Note ascends or descends a single Degree. †

**Example**

Where the Bass Notes ascend by single degrees

**Example**

Where the Bass Notes descend by single degrees

† When the third of the chord is at the Top of the right hand, two common chords of the same kind may follow each other by similar motion but it is esteemed a Licence.



M. - - - As I suppose you now know how to play any common Chord the three different ways; I would have you practise the following Examples, by having only ONE of the three Notes marked that compose the common chord. so, that if I mark an 8<sup>th</sup> you have a 3<sup>d</sup> and 5<sup>th</sup> to find out, if I mark the 3<sup>d</sup> you have a 5<sup>th</sup> and 8<sup>th</sup> to find out; and if I mark the 5<sup>th</sup> you have the 8<sup>th</sup> and 3<sup>d</sup> to find out and play them underneath the Note I have marked.

P. - - - I shall not be able to do this.

M. - - - You must try. You will improve much faster this way than by having every Note of the chord marked for you, which leaves you nothing to find out.

P. - - - Please to give me the Examples in the three Keys I have already practised.

M. - - - I will; and remember, the Note I shall mark, must always be the upper or little finger Note of the Chord, so you have two others to put down underneath it.

Example of common Chords  
in the Key of  
C

The same, in the Key of  
G

The same, in the Key of  
F

M. - - - As this Example has been given before with *full* Chords in regard to fingering; if you doubt of being right in the choice of two Notes which you are to add underneath that already marked; you may have recourse to the Example in its full state, which will clear your doubts.

P. - - - I think I am now Master of the common Chord. What must I learn next?

M. - - - Before we proceed any farther, I will set you a few easy Tunes, where nothing but common Chords are used in the Accompaniment; which will render the practice of THOROUGH BASS more pleasant to you.

P. - - - I thank you Sir: and in regard to TIME, or the length and proportions of Notes, with the different characters used in Music, I already know them.

M. - - - I hope so: for this Book is not intended to be put in any person's hands but those who know the first rudiments of Music; and can at least play a few easy Tunes on the Harpsichord.

P. - - - I can do this.

M. - - - Very well, then I will begin with setting you a few CHANTS, and Psalm Tunes; and remember that each Treble Note is to be the highest, or little finger Note of the Chord, as it represents the Air, or Melody, which is sung. Consequently you have two Notes, as before, to add underneath it with the right Hand.

P. - - - Before I attempt this; give me another Example or two to practise, where all the Notes that compose a common Chord are marked.

Examples of Common Chords

In C major

Musical notation for C major chords. The treble clef shows a series of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4. The bass clef shows a corresponding bass line: C3, E3, G3, C3, E3, G3, C3, E3, G3, C3, E3, G3, C3, E3, G3.

In G major

Musical notation for G major chords. The treble clef shows a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass clef shows a corresponding bass line: G2, B2, D3, G2, B2, D3, G2, B2, D3, G2, B2, D3, G2, B2, D3.

In F major

Musical notation for F major chords. The treble clef shows a series of chords: F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5. The bass clef shows a corresponding bass line: F2, A2, C3, F2, A2, C3, F2, A2, C3, F2, A2, C3, F2, A2, C3.

Example of CHANTS and a PSALM TUNE

In which only the upper, or little finger Notes of the Chords are marked.

If a 3<sup>d</sup> is marked, you have a 5<sup>th</sup> and 8<sup>th</sup> to add underneath it.

If a 5<sup>th</sup> is marked, you have an 8<sup>th</sup> and 3<sup>d</sup> to add:

And if an 8<sup>th</sup> is marked, you have a 3<sup>d</sup> and 5<sup>th</sup> to add.

CHANT

Musical notation for a chant. The treble clef shows a series of notes with fingerings: 8, 5, 3, 5, 3, 5, 3, 5, 8. The bass clef shows a corresponding bass line: C3, E3, G3, C3, E3, G3, C3, E3, G3, C3, E3, G3, C3, E3, G3.

CHANT

Musical notation for a second chant. The treble clef shows a series of notes with fingerings: 8, 3, 8, 5, 3, 8, 5, 3, 8. The bass clef shows a corresponding bass line: C3, E3, G3, C3, E3, G3, C3, E3, G3, C3, E3, G3, C3, E3, G3.



CHANT to the Magnificat.

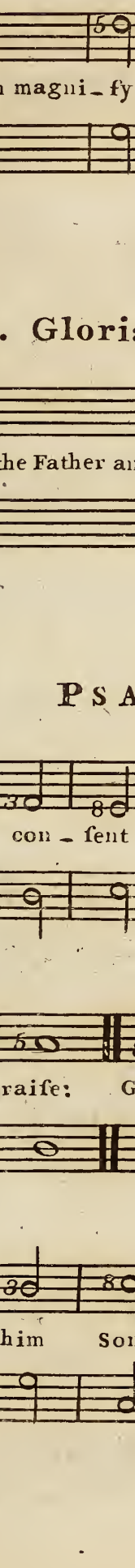
Key C



My Soul doth magni- fy the Lord; And my Spirit &c. God my Sa- -viour.

CHANT. Gloria Patri.

Key G




Glory be to the Father and to the Son And to the Ho-ly Ghost.

PSALM C.


Key G



With one con- fent let all the earth, To God their



chear-ful voi-ces raise: Glad homage pay with aw-ful Mirth



And sing be- fore him Songs of Praise.

# CHAPTER III.

## Article 1<sup>st</sup>

### On the Fundamental, or ground Bass: and on the Chords of the Sixth, and the Sixth and Fourth.

P. - - - What do you mean by the Fundamental, or Ground Bass?

M. - - - All such Bass Notes as take the common Chord, or the chord of the seventh, are called fundamental Bass Notes.

P. - - - Are there no more than TWO fundamental, or ground Chords, viz: The common Chord, and the chord of the seventh?

M. - - - No more. All other Chords, or all possible Harmony proceed from these two Chords, by the fundamental Bass Notes being removed successive Thirds higher.

P. - - - It seems to me very surprising that there should be only two fundamental, or ground Chords in Music, and that all other Chords, expressed by figures in such various ways, should ALL proceed from these TWO.

M. - - - It may appear strange; but I will endeavour to explain it in as easy a manner as I can.

P. - - - I shall be obliged to you.

M. - - - Know then, that all consonant Chords or Concords, that is, such as are agreeable to the Ear, proceed from the common Chord to any Bass Note, by removing THAT Bass Note, one, or two THIRDS higher. By removing it one THIRD higher, it produces the Chord of the SIXTH, and by removing it two THIRDS higher, it produces the Chord of the SIXTH and FOURTH

Example

The musical example consists of two staves. The upper staff is in treble clef and contains the notes G, A, B, C, D, E, F, G. Above these notes are figures: 8, 6, 4, 8, 6, 4, 5, 8, 8, 8, 8, 8, 8, 8. The lower staff is in bass clef and contains the notes G, A, B, C, D, E, F, G. Below these notes are figures: 6, 4, 6, 4, 6, 4, 6, 4. The text "fundamental Bass" is written below the bass staff.

P. - - - Why have you placed a Dot under those Bass Notes that carry the Chords of the Sixth and of the Sixth and fourth?

M. - - - The Dot represents the fundamental or ground Bass Note; which by being removed a THIRD higher, produces the Chord of the 6<sup>th</sup> and being removed another THIRD, or FIFTH higher, produces the Chord of the 6/4.

P. - - - What Inference am I to draw from this?

M. - - - That the Chord of the SIXTH is a common Chord to the THIRD below the Bass, and is accompanied with a 3<sup>d</sup> and 8<sup>th</sup>. That the Chord of the 6/4 is accompanied with an 8<sup>th</sup> and is a common Chord to two THIRDS, or a FIFTH, below the Bass.



P. - - - Please to give me an Example to practise these Chords.

M. - - - As the Chord of the  $\frac{6}{4}$ , is generally used in Cadences or Closes, I will give you an example of the common Cadences in the Keys you have practised; and remember, you are always to play the common Chord where no figures are marked over the Bass Notes.

P. - - - But is the common Chord never expressed by figures.

M. - - - Yes. The figures 3-5-8 singly, or together as  $\frac{5}{3}$ .  $\frac{8}{3}$   $\frac{8}{5}$  or  $\frac{5}{3}$  all mean the common Chord.

Example of the usual Cadence, commonly called the  $\frac{6}{4}$  Cadence: with the Chords taken their three different ways.

5<sup>th</sup> at the Top      8<sup>th</sup> Ditto      3<sup>d</sup> Ditto

The musical notation shows three variations of the 6/4 cadence. Each variation consists of a treble clef staff with chords and a bass clef staff with notes. The first variation has figures 5, 3, 8, 6, 4, 3 in the treble and 6, 4, 3 in the bass. The second variation has figures 8, 6, 4, 3, 8, 6, 5 in the treble and 6, 4, 3 in the bass. The third variation has figures 3, 8, 6, 5, 3, 8, 6, 5 in the treble and 6, 4, 3 in the bass.

Key G. with only the upper Note of the Chord figured

The musical notation for Key G shows the same three variations of the 6/4 cadence as above, but with a key signature of one sharp (F#) and only the upper notes of the chords in the treble clef staff. The bass clef staff contains the same notes as in the previous example.

Key F.

The musical notation for Key F shows the same three variations of the 6/4 cadence as above, but with a key signature of one flat (Bb) and the same chord and note structures as the previous examples.

## Article 2

### On the Fundamental Chord of the Seventh

P. - - - How am I to find out the Chord of the SEVENTH?

M. - - - The Chord of the SEVENTH is nothing more than the common Chord, with ONE Note a third higher, added to it. thus, the common Chord is D. F. A. The Chord of the Seventh D. F. A. C. and the Chord of the  $\frac{9}{7}$  is produced, by a Note a third higher being added to the Chord of the Seventh.

P. - - - Give me an example in Notes.

Example of the Chords of the 7<sup>th</sup> and the  $\frac{9}{7}$ .

The musical notation shows three chords in a treble clef staff and their corresponding notes in a bass clef staff. The first chord is labeled 'common Chord' and has notes D, F, A. The second chord has notes D, F, A, C and is labeled '7'. The third chord has notes D, F, A, C, E and is labeled '9'. The bass clef staff shows the notes D, F, A, C, E for the respective chords.

M. - - - You may observe in the foregoing Example that the Bass stands still, and that the Chords of the seventh, and the seventh and ninth are produced by the TREBLE ascending two successive thirds higher.

P. - - - I understand this very well; but how do other Chords proceed from the fundamental Chord of the Seventh?

M. - - - By removing the **BASS NOTE** successive **THIRDS** higher, all these different Chords will be produced  $\frac{6}{5}$   $\frac{6}{4}$   $\frac{6}{3}$  Take the following Example in Notes.

**Example**

Of what Chords proceed from the fundamental Chord of the seventh, to the governing Note or fifth of a Key.

Key C

Chord of the 7<sup>th</sup> to the fifth of the key.

P. - - - Why is the **FIFTH** of any Key called the governing Note?

M. - - - Because it governs, or is always followed by the **Key Chord**, as may be seen by the white Notes at the end.\*

P. - - - Does the **KEY NOTE** always follow the Chord of the fifth?

M. - - - Not always; but then some other Note will be placed in the Bass which takes the **Key Chord**: thus, if the direct at the end  $\underline{\underline{D:w}}$  E, be taken for the Bass Note, it will bear the Chord of the 6<sup>th</sup> and if the direct  $\underline{\underline{D:w}}$  G, be taken for the Bass, it will bear the Chord of the 4<sup>th</sup>; but both these chords are the **KEY CHORD**: the figures are only produced by changing the situation of the Bass Note successive Thirds higher.

P. - - - I am now convinced that **ALL CHORDS**, or all possible harmony proceed from the common chord, or from the fundamental chord of the seventh; by the fundamental Bass Notes being removed successive thirds higher.

M. - - - It is even so. but remember at the same time, that all consonant chords, or concords, proceed from the Common Chord by its Bass Note being removed one or two **THIRDS** higher; and all dissonant Chords, or Discords, proceed from the Chord of the seventh, by its Bass Note being removed, one, two, or three **THIRDS** higher.

P. - - - But am I to play the dissonant Chords full with four, or five Notes of the right hand, as they are marked in the Example of the Chord of the 7<sup>th</sup>

⊕ An explanation of these Chords will be given hereafter, the Scholar, at present, is to confine his attention only to the common Chord, the 6<sup>th</sup>  $\frac{6}{4}$  and the 7<sup>th</sup>

\* There is only one exception to this rule, which is, in what Musicians call the false Cadence, and is sometimes used to avoid a final Close; that is, when the governing Note or fifth, ascends a single degree higher, instead of falling on the Key Note thus,

Key C  $\underline{\underline{D:w}}$   $\underline{\underline{E}}$  instead of  $\underline{\underline{D:w}}$   $\underline{\underline{D}}$

5<sup>th</sup> key 5<sup>th</sup> key

☞ In Minor keys, the fundamental Bass to a succession of flat thirds in the Treble will carry the Chord of  $\frac{9}{7}$ .

**Example**



M. - - - No. I have only given them full, to shew from what Ground Chords they proceed.\*

P. - - - How am I to play the Chord of the 7<sup>th</sup>?

M. - - - The chord of the seventh is accompanied in the right hand with a 3<sup>d</sup> and 5<sup>th</sup> and is a common Chord to the third Note above the Bass. — I will give you an Example in Letters of the Chord of the seventh to get by heart, which will much forward your Improvement.

**Example**  
of the Chord of the seventh  
to each of the seven Notes  
in Music

Bass notes	3	5	7
<b>C</b> - - -	E - G - B		
<b>D</b> - - -	F - A - C		
<b>E</b> - - -	G - B - D		
<b>F</b> - - -	A - C - E		
<b>G</b> - - -	B - D - F		
<b>A</b> - - -	C - E - G		
<b>B</b> - - -	D - F - A		

M. - - - What makes the chord of the 7<sup>th</sup> to C?

P. - - - E, its 3<sup>d</sup> G its 5<sup>th</sup> and B its 7<sup>th</sup>

M. - - - What to D?

P. - - - F, its 3<sup>d</sup> A its 5<sup>th</sup> and C its 7<sup>th</sup> &c of all the rest; but give me an Example in Notes to practise the Chord of the 7<sup>th</sup>

M. - - - I will; but remember, when ever the 7<sup>th</sup> is at the top of the right hand, it must descend ONE Note into the next Chord as it does in the following Example.

**Example**  
of the Chord of the seventh; to  
be accompanied with its 3<sup>d</sup> and  
5<sup>th</sup> in the right hand.

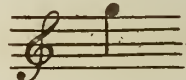
Key C

The same in the Key of  
**G**  
with only the upper Note  
of the Chord given

The same in the Key of  
**F**  
Where the 7<sup>th</sup> is accompanied  
with 3 8 & 3 5 alternately.

\* I think it is better not yet to perplex the Learner with an explanation of the Dissonant chords and how they are accompanied, as my present purpose is, only to make him acquainted with the common Chord, that of the seventh, the 6<sup>th</sup> and 4<sup>th</sup>; which are the most used; and when executed with facility, the remaining Chords will be easily understood.

- P. - - - I have found some difficulty in playing this Chord with the proper Accompaniments.
- M. - - - If you have, it is because you have not made yourself sufficiently Master of the common Chord; otherwise, you would perceive that the chord of the seventh, differs from the common Chord, only, by the Octave, or Eighth of this last, being removed ONE Note lower: But I would rather you found it out; by always supposing 7 to be a common Chord to the 8<sup>d</sup> Note above the Bass Note you play.
- P. - - - This is a very dry Study, and before we proceed any farther, I wish you would give me a few Lessons and Songs to practise in the above three Keys; and where no other Chords are used but the Common one, that of the 6<sup>th</sup> the  $\frac{6}{4}$ , and that of the 7<sup>th</sup>.
- M. - - - You are perfectly right; and, I think, it will be the means of your learning faster, by making the study of Thorough Bass more pleasant to you.
- P. - - - However, for the present, I must beg you to continue to mark the upper Note of every Chord, lest I commit faults.
- M. - - - You would not commit any, if you observed these three following rules.

1<sup>st</sup> To take no Note with your Treble hand higher than this G  or

lower than this G 

- 2<sup>d</sup> Not to skip with the right hand from one Chord to another; but to contrive so, that if one, or two Notes in the last Chord you played will remain in their places in the next Chord, not to remove them.
- 3<sup>d</sup> That when the Bass Note ascends or descends by a single degree, the right hand must move in a contrary direction to the left.

Observe in the following Songs, that the Song part is to be the upper, or little finger Note of the Chord; and that where there are Quavers or quick Notes in the Treble, it is frequently most proper to touch them alone.

Where no figures are marked you are to play common Chords. In other places, such Chords as the figures, or the under small Notes direct you.



# Song I

15

M<sup>r</sup>. Henry Purcell

N.B. The Song part  
to be the upper, or  
little finger Note

Britons ftrike home, revenge, re-venge your Country's wrongs.

Fight, fight and record, fight, fight and re-cord yourselves in

Dru-ids Songs. Fight, fight and re-cord, fight, fight and re-

-cord, re-cord yourselves in Dru-ids Songs.

## French Song I

The Song part to be the  
upper, or little finger Note  
of each Chord all the way.

Ah! vous dirai chere Ma-man, ce qui cause mon tour-

-ment; De puis que J'ai vu Silvandre, me re-garder d'un air tendre; mon coeur

dit a chaque In-stant, peut on vivre sans a-mant.



The foregoig S O N G with the Chords thinned. Only the Interval of a Third lower than the Treble Part being added; But which, a Performer cannot do with certainty without knowing the foundation of the Chords as exprefsed by FIGURES.

Ah! vous di-rai chere Ma-man, ce qui caufe mon tour-ment.

De puis que J'ai vu Sil-vandre, me re-garder d'un air tendre, mon coeur

dit a chaque in-stant, peut on vivre fans a-mant.

Figured bass: 6/4, 5/3, 6/4, 5/3

The fame S O N G

With the Chords played in an Harpeggio manner

Ah! vous dirai chere Ma-man, ce qui caufe mon tour-ment.

De puis que J'ai vu Sil-van-dre, me re-gar-der d'un air ten-dre, mon coeur

Accompaniment

Figured bass: 6/4, 5/3, 6/5, 6/4, 5/3, 6/5, 6/4, 5/3



dit a chaque In - stant, peut on vi - vre fans a - mant.

Si ie rougis par malheur,  
 Une foupir trahit mon coeur,  
 La Fripponne avec adrefse,  
 Profitant dem'en faire blefser,  
 Helas Maman d'une faut pas  
 J'allois mourir dans les Bras.

L'autre jour dans un bofquet,  
 Il me fit une jolie bouquet;  
 Il a paru ma hullette  
 Et me dit ma belle brunette,  
 Flora est moins belle que toi  
 L'amour est moins tendre que moi.

Je vous ai juré ma Maman  
 De n'avoir jamais d'Amant  
 Mais Silvandre m'a fçu plaire  
 Il est tendre et fncere  
 Silvandre est fi charmant  
 Puis ie forcer mon ferment

\* The Chord of the  $\frac{6}{8}$  will be explained afterwards.

# Glee

Andante

Drink to me on - ly with thine eyes and I will pledge with mine; or  
 leave a kifs with - in the Cup, and I'll not ask for Wine. Drink to me on - ly  
 with thine eyes and I will pledge with mine.



# Song II

Sig<sup>r</sup> Giardini

For me my fair a wreath has wove, where ri-val flowers in union meet;  
 where rival flowers in union meet, as oft the kifs'd this  
 gift of love, her breath gave sweet-ness to the sweet, as oft the kifs'd this  
 gift of love, her breath gave sweet-ness to the sweet, her breath gave sweet-ness  
 to the sweet.

(2)  
 A Bee within a damask Rose  
 Had crept, the nectard dew to sip,  
 But lesser sweets the thief foregoes,  
 And fixes on LOUISA'S Lip.

(3)  
 There tasting all the bloom of Spring,  
 Wak'd by the rip'ning breath of May;  
 Th'ungrateful spoiler left his sting,  
 And with the Honey fled away.

## MARCH

by the Duke of Rutland

N B Let the Treble Part be the upper Note of each Chord; and where no figures are marked you must play common Chords

\*The Performer must observe that throughout all the Songs, it is proper frequently to touch the Treble Notes singly, especially if they are quick ones; and often they are accompanied only with Triads.



# CHAPTER IV

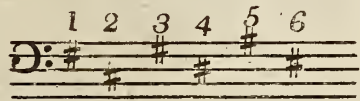
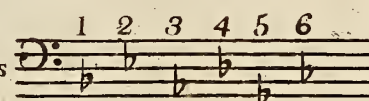
## Article 1

### On the Sharp, and Flat; and extreme Sharp, and Flat Intervals.

Pupil. - Will not the addition of Sharps, or Flats, alter the situation of the Notes that Compose a Chord?

Master. - They make no alteration in the NAMES of the Notes. You only play such Notes Sharp, or Flat, as are made so next the Cliff or in the course of the Music; and remember, whatever Note is Sharp or Flat in the Bass, the same Note must be Sharp or Flat in the Treble.

P. - - - Write me down the Order of Sharps and Flats.

**Example**  
of the order of Sharps  The order of Flats 

P. - - - What am I to observe from these Sharps and Flats?

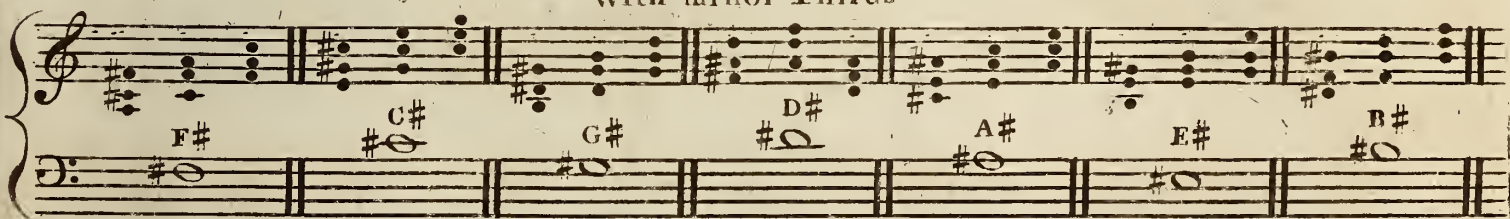
M. - - - That they are placed here in their natural Order; so, that if F and C# are used in a Chord, F must be sharp as well as C; or if G and D# be used in a Chord, G must be sharp as well as D; because D being the fourth Sharp supposes F, C, and G, to be sharp also. The same observation also holds good in the use of Flats; For if Db which is the fourth flat, be used in a Chord, A must also be flat, D, being the fourth and A only the 3<sup>d</sup> flat: Thus, a Sharp or Flat of the highest figure always supposes all the preceding lesser ones to be sharp or flat also.

P. - - - Does the order of these Sharps and Flats never vary?

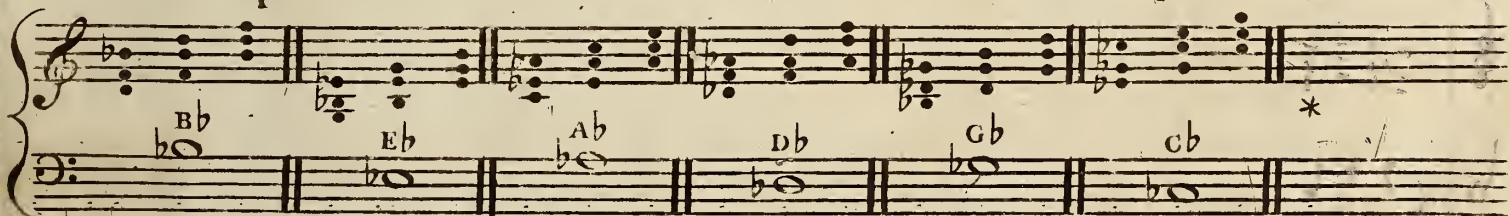
M. - - - Never. Get them by heart thus; If there be only one Sharp next the Cliff, it must be F. If two, F, and C. if three, F, C, and G. if four, F, C, G, and D. &c. If there be only one Flat, it must be B. if two, B, and E. if three, B, E, and A. if four, B, E, A, and D. &c.

P. - - - Please to give me an example of common Chords to Sharp and flat Bass Notes.

**Example of common Chords to sharp Bass Notes, taken their three different ways with minor Thirds**



**Example of common Chords to different flat Notes with major Thirds**



\* N B E# is the same Note or Key as F natural on the Harpsichord, but must be called E in counting the keys upwards: B# is the same Note as C#, but must be called B in counting the keys upwards.

## Article 2

### On the Major and Minor Mode, commonly called the Sharp and Flat Key.

Pupil. - What am I to understand by a Major or Sharp Key?

Master. - The last Note of the Bass in every regular movement is called the Key Note; and if there be two whole Tones, or five Semitones, or half Tones, from the Key Note to the THIRD above it, such movement is in a Major, or Sharp Key.

P. - - - How am I to know a Minor, or Flat Key?

M. - - - A Minor, or Flat Key, has only a Tone and a half, or four Semitones, from the Key Note to the THIRD above it.

P. - - - Then a Key is not known to be sharp or flat, by the Sharps or Flats placed at the beginning next the Cliff?

M. - - - No: for a Tune may have six Flats at the beginning, and yet be in a sharp key; and it may have the same number of Sharps and yet be in a Minor, or Flat Key. As I said before, it is only by the distance the THIRD above is from the Key Note, that we are to know whether any Piece of Music be in a Sharp or Flat Key.

P. - - - Which is the natural Sharp, and which the natural Flat Key?

M. - - - The natural Major, or sharp Key, is C; and the natural Minor, or flat Key is A.

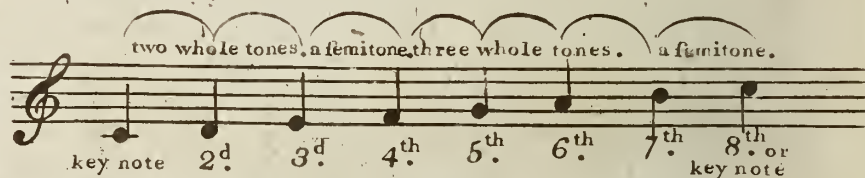
P. - - - In gradually ascending the Notes of an Octave, are the Notes all a whole Tone one from another?

M. - - - No. some are whole Tones, and others only Semitones from each other.

P. - - - How am I to know in the course of an Octave ascending, which are whole Tones, and which Semitones?

M. - - - Take the following Example which will serve for all Major or Sharp Keys.

**Example of the places of the whole Tones and Semitones in the natural Major key of C**

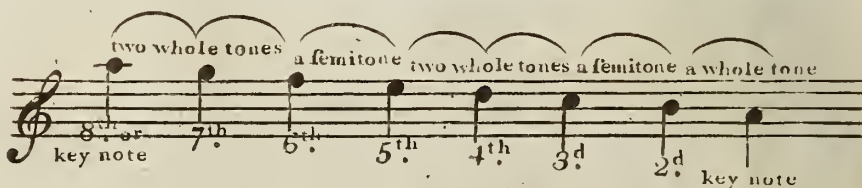


M. - - - By the above Example, it may be observed, that in all Major or sharp Keys, the Semitones are always the NEXT Note BELOW the Key; and the NEXT Note above the THIRD; and all the other degrees are whole Tones, considered either ascending or descending.

P. - - - How am I to know in a Minor or flat Key, which are whole Tones and which Semitones?

M. - - - In a Minor Key, it is only by Descending the Octave, that you can tell the places of the whole Tones and Semitones.

**Example of the places of the whole Tones and Semitones in the natural Minor key of A**



M. - - - Thus, in all Minor, or flat Keys, the Semitones are always the NEXT Note BELOW the SIXTH; and the NEXT Note below the THIRD; and all the other degrees are whole Tones.



P. . . . Why are there so many Sharps or Flats frequently marked at the beginning of a Piece of Music next the Cliff?

M. . . . Only for this reason; that by their help, the whole Tones and Semitones may fall in the same places with regard to the Octaves of any other Bass Notes that may be chosen as Key Notes, as they do in the natural Major Key of C, or the Minor Key of A in the above Examples: so that all other Major or Minor Keys are only Transpositions from the above two original Keys.

P. . . . Please to give me some common chords to practise with Major, or Sharp Thirds.

M. . . . I will; but remember, if a Sharp, or Flat Third falls on a long key of the Harpsichord, there is no occasion to mark it. However the #3<sup>ds</sup> to C# and G# are exceptions to this rule as they fall on the long keys of F and B.

**Example of Common Chords with sharp Thirds**

N.B. A Sharp or Flat over or under a Bass Note means to play a # or b THIRD. Whereas a # or b on one side, only mean to play the NOTE Sharp or Flat.

P. . . . Give me some common chords to practise with Minor or flat Thirds.

M. . . . I will; and remember, that as in a Major Key, there are two whole Tones, or five Semitones to the THIRD; So, in a Minor Key there are but four Semitones to the Third.

**Example of Common Chords with Minor or flat Thirds**

N.B. A b over a Bass Note means to play a b3<sup>d</sup> to it.

P. . . . Is it not necessary I should know what Sharps or Flats belong to every Major and Minor Key, before I begin to practise them?

M. . . . Nothing more necessary; and, I will give you an Example for that purpose to get by heart.

T A B L E shewing at one view what Sharps or Flats belong to every Major and Minor key

Major: C, G, D, A, E, B, F#, C#, F

Minor: C, G, D, A, E, B, F#, C#, F

M. -- What belongs to the natural Major Key of C?

P. -- Neither Sharps nor Flats.

M. -- What belongs to C Minor?

P. -- Three Flats.

M. -- What to G Major? P. -- One Sharp.

M. -- What to G Minor? P. -- Two Flats, &c. of the rest.

P. -- I observe that some of the Minor Keys have the same number of Sharps and Flats that the Major Keys have.

M. -- Whatever number of Sharps, or Flats, a Major Key has, a Minor Key, that is a flat third lower than that Major Key, has exactly the same number.

P. -- Give me an Example of this.

G Major: G, B, D

E-flat Minor: E $\flat$ , G, B $\flat$

or G $\sharp$  Minor

Example to shew what Minor keys have the same number of Sharps and Flats belonging to them as the Major keys have

Major: C, G, D, A, E, B, F#, F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$

Minor: A, E, B, F, C $\sharp$ , G $\sharp$ , D $\sharp$  or E $\flat$ , D, G, C, F, B $\flat$

M. -- Which are the natural Keys?

P. -- C Major and A Minor.

M. -- Which Keys have one Sharp

P. -- G Major, and E Minor &c. of all the rest.

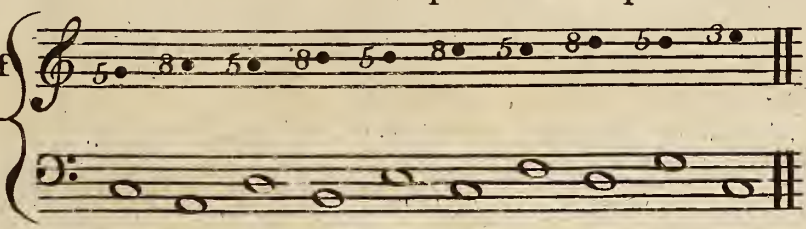
P. -- As you say, a facility of playing common Chords is very necessary, most of the others being derived from them; I shall find it difficult to execute these throughout all the Major and Minor Keys; therefore, I wish you would give me an Example to practise them.

M. -- I will; but for your greater improvement, (though it may appear a little harder at first) I shall only give you the highest, or little finger Note of each Chord; and you must take care to make such Notes in the Chords sharp, or flat, as are marked so next the Cliff.

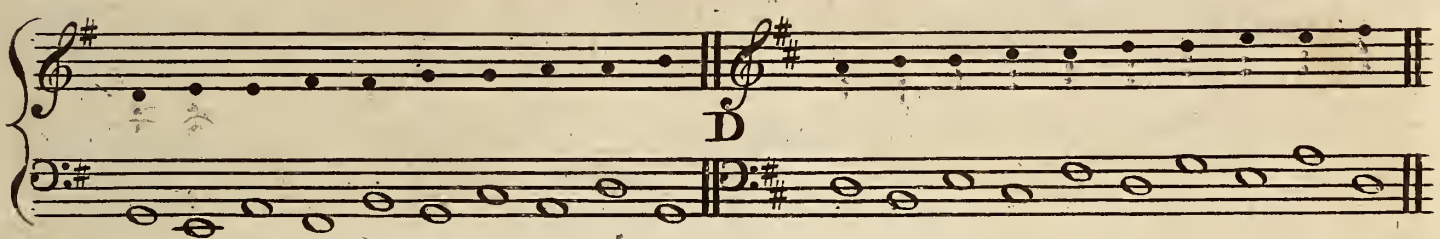


Example of Common Chords throughout all the different Major Keys. N.B. Those Keys thus marked \* are seldom used, and need not be practised at present

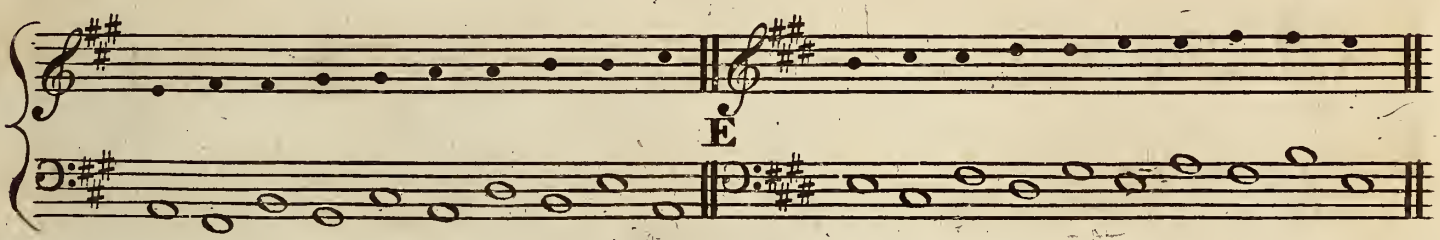
Natural Sharp key of C



G D




A E



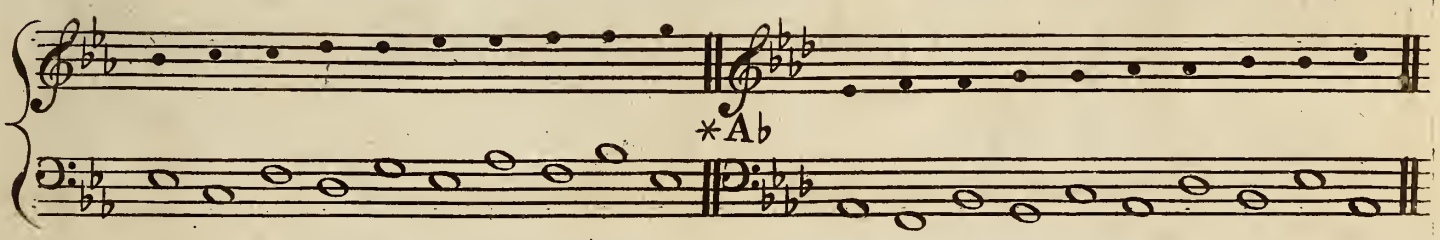
B\* \*F#



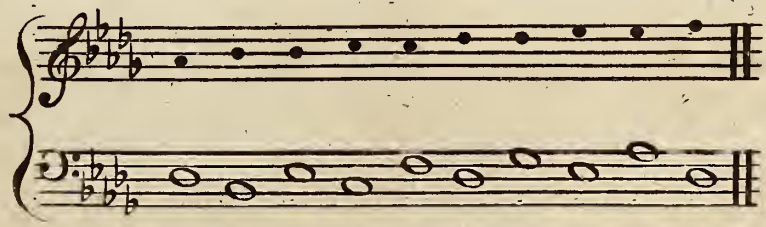
F Bb



Eb \*Ab



\* Db



P. . . . I have worked hard at the common chords throughout all the Major Keys. Please to give me those in the Minor Keys.

M. . . . I will; and remember a Sharp, OVER, or UNDER a Bass Note, means to play a #3<sup>d</sup> to that Note; and a natural, to play a long Key or ♭3<sup>d</sup>.

**Example of Common Chords throughout all the Minor Keys.**

Natural Minor Key of

The musical notation displays four natural minor keys, each with two staves (treble and bass clef) and three chord examples. The keys are labeled on the left: A, F#, D, and F. The chords are labeled in the center of the staves: E and B for A; C# and G# for F# (with asterisks); G and C for D; and Bb and Eb for F (with asterisks). A double sharp (X) is used for the final note in the F# key example.

Where this mark is placed \* E# is the same Key or Note on the Harpsichord as F $\sharp$  and B# as C $\sharp$ . This mark X is called a double Sharp; Thus FX or F doubly sharp, is the same Note on the Harpsichord as G $\sharp$ .

M. . . . You seem now to be pretty perfect in the common Chord: I will therefore, as a matter of the next consequence, give you an Example of the  $\S$  Cadence, which Example you should daily Practise.



Example of the  $\frac{6}{4}$  Cadence, with the Chords taken their three different ways throughout all the different Major and Minor Keys.

N. B. Only the upper, or little finger note of each Chord is marked; and the second and third ways of taking the chords, viz: either with the 8<sup>th</sup> or 3<sup>d</sup> at the top, are best.

MAJOR

MINOR

the 5<sup>th</sup> uppermost. the 8<sup>th</sup> ditto. the 3<sup>d</sup> ditto.



MAJOR

MINOR

This musical score is organized into two columns: MAJOR and MINOR. Each column contains six systems of music, each system representing a different key. Each system consists of a treble clef staff and a bass clef staff. The MAJOR column shows the following keys and their corresponding bass clef chord diagrams: F# (6 5 / 4 3), F (6 5 / 4 3), Bb (6 5 / 4 3), Eb (6 5 / 4 3), Ab (6 5 / 4 3), and Db (6 5 / 4 3). The MINOR column shows the following keys and their corresponding bass clef chord diagrams: F# (6 4 #), F (6 4 b), Bb (6 4 b), Eb (6 5 / 4 b), Ab (6 5 / 4 #), and Db (6 4 #). The treble clef staves in each system contain a sequence of notes corresponding to the chord being played in the bass.



# Song III

27

## The Death of the Cherokee Indian

The Sun sets in Night, and the Stars shun the Day, but glory remains when their

lights fade a-way; Be-gin, ye tor-men-tors, your threats are in vain, for the

Son of ALKNO-MOOK shall never complain.

2

Remember the Arrows he shot from his Bow,  
Remember your Chiefs by his Hatchet laid low;  
Why so slow? do you wait till I shrink from the pain?  
No—the Son of ALKNOMOOK shall never complain.

3

Remember the Woods where in ambush we lay,  
And the Scalps which we bore from your nation away;  
Now the flame rises fast, ye exult in my pain,  
But the Son of ALKNOMOOK shall never complain.

4

I go to the land where my Father is gone,  
His Ghost shall rejoice in the fame of his Son;  
Death comes like a friend, he relieves me from Pain,  
And thy Son, O ALKNOMOOK, has scorn'd to complain.

## Song IV

Where the upper Parts chiefly move. by Sixes

The Moon had climb'd the highest Hill which rises o'er the fource of Dee; And

from the east\_ern summit shed her sil-ver light o'er Tow'r and Tree: When

MARY laid her down to sleep, her thoughts on SANDY, far at Sea; When,

soft and low, a voice she heard, say "MARY weep no more for me?"

2

She from her Pillow gently rais'd  
Her head, to ask who there could be?  
She saw young SANDY thiv'ring stand,  
With pallid cheek and hollow Eye.  
O MARY dear, cold is my Clay,  
It lies beneath a stormy Sea;  
Far, far from Thee I sleep in death,  
So, MARY, weep no more for me.

3

Three stormy nights and stormy days  
We tofs'd upon the raging Main;  
And long we strove our Bark to save,  
But all our striving was in vain:  
Ev'n then, when horror chill'd my blood,  
My heart was fill'd with love of thee;  
The Storm is past, and I at rest,  
So, MARY, weep no more for me.

4

O! Maiden dear, thy self prepare,  
We soon shall meet upon that shore,  
Where love is free from doubt and care,  
And thou and I shall part no more:  
Loud crow'd the Cock, the Shadow fled,  
No more of SANDY could she see;  
But, soft, the passing Spirit said,  
Sweet MARY weep no more for me.



# Song V

in the Beggar's Opera

29

Lucy Polly Lucy Polly

Would I might be hang'd, and I would so too, To be hang'd with you, my

Macheath

Dear, with you; O leave me to thought! I fear, I doubt, I tremble, I

Polly Mach Lucy

droop! see my courage is out, No token of love, see my courage is out, No

Polly Lucy Polly Lucy Mach

token of love, A - dieu! farewell, No token of love, A - dieu! farewell; But

Cho

hark! I hear the Toll of the Bell. No token of love A - dieu fare-

well But hark! I hear the Toll of the Bell.

P. . . . Pray, am I always to take the Voice Part as the highest Note of the Chord, with the little finger of the right hand?

M. . . . Yes: As such Songs are here chosen where it will answer to do so; but this is not the case with all Songs; frequently it has a better effect for the Accompaniment to be Thirds &c. lower than the Voice; and often an Octave lower has a good effect. No certain rules can be given; but when you are Master of what Chords are proper, Observation and Taste will supply the rest.



# Song VI

Mr. Purcell

N.B. Where there are no little Notes marked you are to play full chords with the Treble Note at the top of the Chord.

Fairest Isle of Isles excell'g, Seat of plea-sure and of Love; Venus

here will chuse her dwelling, and forsake her Cyprian Groves; Cupid from his

fav'rite Na-tion, care and en-vy will re-move; Jealou-ty, that poi--sons

passion, and despair, that dies for Love. Gentle murmurs, sweet complaining, Sighs that blow the fire of Love; Soft repulses, kind disdain'g, Shall be all the Pains you prove: Every Swain shall pay his duty, Grateful every Nymph shall prove; And as these excel in beauty, Those shall be renown'd for Love.

# Song VII

The slow Air in Dr. Arne's Overture in Artaxerxes adapted to words of Metastasio

Farewell! farewell! my beat-ing heart! re-lentless fate that bids us part. Sure ne'er could

cru-el Planets shed, worse evils on the guil-ty head. Farewell! farewell! my beat-ing heart! re-

-lentless fate, that bids us part.

(2)  
 This hand, when fondly join'd to thine,  
 Was once, of love, the happy sign,  
 But now, those fleeting moments o'er,  
 The sign of happiness no more;  
 Farewell! Farewell! My beating heart,  
 Relentless fate that bids us part.



# CHAPTER V

## Article 1

On the different Chords used in Thorough Bass as expressed by Figures

### TABLE of Accompaniments

A 3. 5. 8. singly, or together; or a #. b. ♭. over, or under a Bass Note, all mean to play the common Chord: Thus, the common Chord is expressed in all these different ways 3. 5. 8. or #. b. ♭. or  $\frac{5}{3}$ .  $\frac{8}{3}$ .  $\frac{8}{5}$ .  $\frac{8}{3}$ .

with the Chord of the	different ways of figuring the Chords	Observations
6 <sup>th</sup> is used a 3 <sup>d</sup> & 8 <sup>th</sup>	-----	The Chord of the 6 <sup>th</sup> is a com: Chord to the 3 <sup>d</sup> below the Bass <sup>note.</sup>
$\frac{6}{4}$ ----- an 8 <sup>th</sup> -----	-----	The Chord of the $\frac{6}{4}$ is a com: Chord to the 5 <sup>th</sup> below the Bass.
* $\frac{6}{5}$ ----- a 3 -----	<sup>sometimes</sup> ----- <del>5</del> -----	This Chord must be well practised and counted from the Bass upward
4 ----- a 5 & 8	or $\frac{5}{4}$ -----	The com: Chord, with the 3 <sup>d</sup> advanced one Note higher N.B. this Chord may be applied to any Bass note that bears the com: Chord.
7 ----- a 3 5	or $\frac{7}{3}$ or $\frac{7}{5}$	The Chord of the 7 <sup>th</sup> is a com: Chord to the 3 <sup>d</sup> above the Bass. N.B. when the 6 follows the 7 thus 7 6 you must play an 8 & 3 with the 7, and leave out the 5.
9 ----- a 3 5	-----	The Chord of the 9 <sup>th</sup> is the com: Chord with the 8 advanced a Note; and may be applied to any note that would bear a common Chord.
$\frac{4}{2}$ ----- a 6 -----	or 2 or $\frac{6}{2}$ or 4	This Chord is a com: Chord to the Note above the Bass and is used upon the descending fourth of the Key.
$\frac{4}{3}$ ----- a 6 -----	or $\frac{6}{3}$ -----	To be counted from the Bass Note upwards this Chord is applied to the second of the Key, and to the descending Sixth.
$\frac{7}{2}$ ----- a 4 -----	$\frac{7}{2}$ or 7	This Chord is a com: Chord to the Note below the Bass and is used upon the Key note.
$\frac{9}{4}$ ----- a 5 -----	-----	$\frac{9}{4}$ { These chords are always in the hand in the preceding Chord. $\frac{9}{7}$ { N.B. the $\frac{9}{4}$ is resolved into $\frac{8}{3}$ and the $\frac{9}{7}$ into $\frac{8}{6}$ .
$\frac{9}{7}$ ----- a 3 -----	-----	
$\frac{5}{2}$ double the 2 <sup>d</sup> -----	or 5 <sup>th</sup>	

\* It is very extraordinary that the Chord of the  $\frac{6}{5}$  should be marked by many Composers thus ~~5~~ We are taught that a stroke through a figure means to play it sharp; but here the 5<sup>th</sup> is flat; ought the same mark to mean both a sharp and a flat? It were much to be wished that Composers would express their chords, as much as possible, by the same figures.

## Article 2 - - - On the Chord of the Sixth

**M.** - Sixes, and Thirds, are the only Intervals that can follow each other rising or falling in the same manner. What is your rule for the Chord of the Sixth?

**R.** - The Chord of the Sixth is a common Chord to the Third below the Bass Note.

**Example of Sixes following each other**

**Example of Thirds following**

In playing the Chord of the 6<sup>th</sup> you should never use the 8<sup>th</sup> at the top of the right hand; consequently, there are but two ways to play this Chord: viz either the 6<sup>th</sup> or the 3<sup>d</sup> to be the uppermost Note of the Chord.

**Practice on the Chord of the Sixth**

## Article 3 - - - On the Chord of the 6/4

**M.** - What is your rule for the Chord of the 6/4

**R.** - The Chord of the Sixth and Fourth is a common Chord to the 5<sup>th</sup> below the Bass Note

**M.** - The Chord of the 6/4 may be taken three different ways.

**Practice on the Chord of the 6/4**

**Major Keys**



A 6 5 / 4 3    6 5 / 4 3    6 5 / 4 3    6 5 / 4 3    6 7 / 4 3    E 6 5 / 4 3    6 5 / 4 3    6 5 / 4 3    6 5 / 4 3    6 5 / 4 3

### Minor Keys

A 6 5 / 4 3    6 5 / 4 3    6 4 #    E 6 5 / 4 3    6 5 / 4 3    6 7 / 4 #    B 6 5 / 4 3    6 5 / 4 3    6 4 #

F# 6 5 / 4 3    6 5 / 4 3    6 4 #    D 6 5 / 4 3    6 5 / 4 3    6 4 #    G 6 5 / 4 3    6 5 / 4 3    6 7 / 4 #

C 6 5 / 4 3    6 5 / 4 3    6 4 #    F 6 5 / 4 3    6 5 / 4 3    6 7 / 4 #

## Article 4

### On the Chord of the $\frac{6}{5}$

- M. - - What is your rule for the Chord of the  $\frac{6}{5}$ ?
- P. - - I am to count the Notes that make the Chord, from the Bass Note upwards.
- M. - - The Chord of the  $\frac{6}{5}$  is one of the most important of all the Chords and should be practised more than any other. This Chord is used on the sharp seventh or leading of a Key; & the Key Chord or some of its derivatives always follow it.
- P. - - I suppose the  $\frac{6}{5}$  is a discord; as two Keys next each other must be struck at the same time upon the Harpsichord.
- M. - - The fifth being flat in this Chord is a Discord and must descend one Note into the following Chord.
- P. - - This Chord appears difficult, as the Intervals that compose it, are counted from the Bass Note, or its Octave; - I therefore with you would write the Chord full with its three different ways of playing it throughout all the Keys.
- M. - - I will; and remember, the white Notes represent the key Chord that always follow it; and you will perceive how the  $b5^{th}$  is resolved by descending *one* Note into the following Chord.



Major Keys

Example of the Chord

N.B. The second and third ways of playing this chord are the best.

Practice on the Chord of the 6/5

Example of the Chord of the 6<sup>th</sup> following the common Chord

\* It may be observed in this Book that ALL the different ways of taking the Chords are given for Practice; and according to their situation, the proper resolution of each: This, it is to be presumed, must be the best method for thoroughly grounding Students in the Principles of Thorough Bass or Composition.



# Article 5

## On the Chord of the 4<sup>th</sup> or 5

- M. - - - What is your rule for the Chord of the 4<sup>th</sup>.
- P. - - - The Chord of the 4<sup>th</sup> is a common Chord: the Third being advanced a note higher.
- M. - - - Suppose this Chord is thus marked  $\frac{4}{3}$ .
- P. - - - Then I must only add the 8<sup>th</sup> to those figures.
- M. - - - Remember that the 4<sup>th</sup> is a Discord, and the common Chord always follows it.

Example of the three different ways of playing the Chord of the 4<sup>th</sup> with its resolution into the common Chord

N.B. The third way of taking this Chord is the best

The most elegant way

Practice  
On the Chord of the 4<sup>th</sup>

### Major keys

### Minor keys



# Article 6 — On the Chord of the Seventh.

- M. - - - What is your rule for the Chord of the Seventh?  
 P. - - - The Chord of the Seventh, is a common Chord to the 3<sup>d</sup> above the Bass note.  
 M. - - - What is the rule, when a 6<sup>th</sup> follows a 7<sup>th</sup> thus 7 6 ?  
 P. - - - To leave out the fifth, and play a 3<sup>d</sup> & 8<sup>th</sup> with the seventh.  
 M. - - - The minor seventh, like all other minor discords, must resolve in the same part of the Chord where it happens to be placed, viz. by descending *one* degree to the next Note.  
 N.B. There are but two proper ways of playing the chord of the seventh; either with the 7<sup>th</sup> or the 3<sup>d</sup> at the top of the right hand. The 5<sup>th</sup> may sometimes be taken at the top to avoid skipping with the chords, but it is not good.

Example of the two ways of playing the Chord of the Seventh

The first example shows two ways of playing the chord of the seventh in a major key. The right hand (treble clef) plays the 7th and 3rd of the chord, while the left hand (bass clef) plays the 7th and 3rd. The notes are G, B, D, F for the first chord and A, C, E, G for the second. The 7th and 3rd are indicated by '7' and '3' above the notes.

The second example shows two ways of playing the chord of the seventh in a minor key. The right hand (treble clef) plays the 7th and 3rd of the chord, while the left hand (bass clef) plays the 7th and 3rd. The notes are G, Bb, D, F for the first chord and A, C, Eb, G for the second. The 7th and 3rd are indicated by '7' and '3' above the notes.

Practice on the Chord of the Seventh

The practice section shows a sequence of chords in a major key. The right hand (treble clef) plays the 7th and 3rd of the chord, while the left hand (bass clef) plays the 7th and 3rd. The notes are G, B, D, F for the first chord and A, C, E, G for the second. The 7th and 3rd are indicated by '7' and '3' above the notes.

It may be here observed, that every seventh is prepared by a Third, and resolved into a Third, thus the 7<sup>th</sup> will be found between two 3<sup>ds</sup> all the way.

N.B. In a succession of sevenths it is the best way to accompany each 7<sup>th</sup> with a 3 & 5 and 3 & 8 alternately.

## In the Minor keys

The practice section shows chords in minor keys. The right hand (treble clef) plays the 7th and 3rd of the chord, while the left hand (bass clef) plays the 7th and 3rd. The notes are G, Bb, D, F for the first chord (A), A, C, Eb, G for the second (D), and G, Bb, D, F for the third (G). The 7th and 3rd are indicated by '7' and '3' above the notes.



Musical notation for C, F, and E chords. The C chord section shows a treble clef with a C4-C5 scale and a bass clef with a C4-C5 scale and fingerings 7, 7, 7, 7, 6, 5, 4, 7. The F chord section shows a treble clef with an F4-F5 scale and a bass clef with an F4-F5 scale and fingerings 7, 7, 7, 7, 7, 5, 4. The E chord section shows a treble clef with an E4-E5 scale and a bass clef with an E4-E5 scale and fingerings 7, 7, 7, 7, 7, 5, 4.

Musical notation for B, F, and C chords. The B chord section shows a treble clef with a B4-B5 scale and a bass clef with a B4-B5 scale and fingerings 7, 7, 7, 7, 7, 6, 5, 4#. The F chord section shows a treble clef with an F4-F5 scale and a bass clef with an F4-F5 scale and fingerings 7, 7, 7, 7, 7, 6, 5, 4#. The C chord section shows a treble clef with a C4-C5 scale and a bass clef with a C4-C5 scale and fingerings 7, 7, 7, 7, 7, 6, 5, 4#.

Practice on the Chord of the Seventh, resolved into, or followed by that of the Sixth; In this Case the 7<sup>th</sup> is accompanied with a 3<sup>d</sup> & 8<sup>th</sup> and either the 3<sup>d</sup> or the 8<sup>th</sup> must be the highest note of the Chord.

Musical notation for C chord with 7th and 6th resolution. Treble clef shows a C4-C5 scale with a 7<sup>th</sup> (B4) and 6<sup>th</sup> (Bb4) resolution. Bass clef shows a C4-C5 scale with a 7<sup>th</sup> (B4) and 6<sup>th</sup> (Bb4) resolution. Fingerings: 6, 7, 6, 7, 6, 7, 6, 7, 6.

Musical notation for C chord with 7th and 8th resolution. Treble clef shows a C4-C5 scale with a 7<sup>th</sup> (B4) and 8<sup>th</sup> (B5) resolution. Bass clef shows a C4-C5 scale with a 7<sup>th</sup> (B4) and 8<sup>th</sup> (B5) resolution. Fingerings: 6, 7, 6, 7, 6, 7, 6, 7, 6.

N.B. When the 7<sup>th</sup> is at the Top, the 8<sup>th</sup> is better left out.

Musical notation for G, D, and A chords. The G chord section shows a treble clef with a G4-G5 scale and a bass clef with a G4-G5 scale and fingerings 6, 7, 6, 7, 6, 7, 6, 7, 6. The D chord section shows a treble clef with a D4-D5 scale and a bass clef with a D4-D5 scale and fingerings 6, 7, 6, 7, 6, 7, 6, 7, 6. The A chord section shows a treble clef with an A4-A5 scale and a bass clef with an A4-A5 scale and fingerings 6, 7, 6, 7, 6, 7, 6, 7, 6.

Musical notation for F, Bb, and Eb chords. The F chord section shows a treble clef with an F4-F5 scale and a bass clef with an F4-F5 scale and fingerings 6, 7, 6, 7, 6, 7, 6, 7, 6. The Bb chord section shows a treble clef with a Bb4-Bb5 scale and a bass clef with a Bb4-Bb5 scale and fingerings 6, 7, 6, 7, 6, 7, 6, 7, 6. The Eb chord section shows a treble clef with an Eb4-Eb5 scale and a bass clef with an Eb4-Eb5 scale and fingerings 6, 7, 6, 7, 6, 7, 6, 7, 6.

N. B. In accompanying Songs or Solos, it is often proper to accompany the Chords of the Seventh or Sixth; only with a Third; but this should not be attempted, till you are perfectly Master of the Chords in their full State.







**F** 6 4 6 4 6 4 6 4 6 4 6 6 5 7 **Bb** 6 4 6 4 6 4 6 4 6 4 6 6 5 7

**Eb** 6 4 6 4 6 4 6 4 6 6 5 7 **Ab** 6 4 6 4 6 4 6 4 6 4 6 6 5 7

Minor Keys chromatically

**A** 6 4 6 4 6 4 6 4 6 4 6 6 5 7

**E** 6 4 6 4 6 4 6 4 6 4 6 6 5 7

**B** 6 4 6 4 6 4 6 4 6 4 6 6 5 7

**D** 6 4 6 4 6 4 6 4 6 4 6 6 5 7

**G** 6 4 6 4 6 4 6 4 6 4 6 6 5 7



# Article 8 — On the Chord $\frac{6}{4}$ or $\frac{4}{3}$ or $\frac{5}{3}$ .

- M. --- What is your rule for the Chord of  $\frac{6}{4}$ ?
- P. --- That I am to count these Intervals from the Bass Note, or its Octave upwards.
- M. --- Remember that this Chord is applied to the ascending Second or to the descending Sixth of the Key; and that the first and second ways are the best of taking the Chord.

Practice on the Chord of the  $\frac{6}{4}$  Major keys

Minor keys

# Article 9 — On the Chord of the Second, Fourth & Seventh.

- M. --- What is your rule for the Chord of the Second and Seventh; or  $\frac{7}{2}$  or  $\frac{7}{4}$  or  $\frac{7}{3}$ ?
- P. --- The Chord of the Second and sharp Seventh is a common Chord to the Note below the Bass; and is used upon the Key Note. N.B. The sharp Seventh should be played at the top of the right hand.

Practice on the Chord of the  $\frac{7}{2}$  or  $\frac{7}{4}$  or  $\frac{7}{3}$ .

Minor



# Article 10 — On the Chord of the Ninth.

M. . . . What is your rule for the Chord of the Ninth?

P. . . . To play a 3<sup>d</sup> & 5<sup>th</sup> with it; This Chord being the same as the common Chord, only the 8<sup>th</sup> advanced a note higher.

M. . . . How is it prepared and resolved?

P. . . . A Ninth is usually prepared by a 3<sup>d</sup> & 5<sup>th</sup> or occasionally by a 6<sup>th</sup> and resolved into an 8<sup>th</sup> or 6<sup>th</sup>.

N.B. The Ninth must never be prepared by an 8<sup>th</sup>. The first way of taking the Chord is best.

Example of three different ways of playing the chord of the Ninth with its resolution by the white notes into an 8<sup>th</sup> or 6<sup>th</sup>.

Practice on the Chord of the Ninth

# Article 11 — On the Chord of the $\frac{9}{4}$

M. . . . What is your rule for the Chord of the  $\frac{9}{4}$ .

P. . . . The Chord of the  $\frac{9}{4}$  is always in the hand. generally is only a repetition of the Chord of the  $\frac{6}{5}$  and is resolved into the  $\frac{8}{3}$ .

Practice on the Chord  $\frac{9}{4}$



## Article 12 — On the Chord of the Ninth and Seventh

M. . . . . What is your rule for the Chord of the 9<sup>th</sup>?

P. . . . . The Chord of the 9<sup>th</sup> is accompanied with a Third. This Chord is always prepared in the preceding one, and resolved into the 8<sup>th</sup>.

Practice on the Chord of the 9<sup>th</sup>

## Article 13 — On the Chord 5<sup>th</sup>

M. . . . . What is your rule for the Chord of the 5<sup>th</sup>?

P. . . . . To double the second or fifth

M. . . . . The Chord of the 5<sup>th</sup>, as well as all those used on binding Notes viz: 2 2 2 2 &c. are nothing more than Anticipations of the next following Chord.

## Article 14

Practice on the Chords 5<sup>th</sup> 7<sup>th</sup> 5<sup>th</sup> 5<sup>th</sup> used as Anticipations

The Natural Bass to the above

The following Chord by some called the Chord of the Thirteenth (Sixth) is derived from that of the 7<sup>th</sup> by substituting a Bass note a 7<sup>th</sup> below its Fundamental.

\* Thus, most Discords are nothing more than Anticipations, or retardations of the following Chord; The Chord of the 9<sup>th</sup> or that of the 5<sup>th</sup> are retardations of the common Chord, and those in the above example are Anticipations of various Chords: so that you need not be puzzled at the above figures, it is only striking upon the binding Note the chord of the following Note, as expressed by the figures over it.



# CHAPTER VI

## Article 1 On the Accompaniment of the Ascending and descending Scales throughout the Major and Minor keys.

P. --- I observe in the Table that the same figures are made use of throughout all the keys as are in the first Scales C & A of the Major & Minor keys; the others being only transpositions of them  
 M. --- Just so. and it will be of great use to you to get by heart what Chord every Note has ascending and descending in the first Scale of C.

Thus in ascending - { The key Note has a common Chord  
 The 2<sup>d</sup> of the key a 6<sup>th</sup>  
 The 3<sup>d</sup> of the key a 6<sup>th</sup>  
 The 4<sup>th</sup> - - - - a - 6  
 The 5<sup>th</sup> - - - - a common Chord  
 The 6<sup>th</sup> - - - - a 6<sup>th</sup>  
 The 7<sup>th</sup> - - - - a - 6  
 The key or 8<sup>th</sup> a common Chord

In descending - { The 7<sup>th</sup> of the key has a 6<sup>th</sup>  
 The 6<sup>th</sup> of the key  $\frac{6}{4}$  or 7 resolved into a  $\frac{6}{2}$   
 The 5<sup>th</sup> of the key a common Chord  
 The 4<sup>th</sup> D<sup>o</sup> - - - - a -  $\frac{4}{2}$   
 The 3<sup>d</sup> - - - - a 6<sup>th</sup>  
 The 2<sup>d</sup> - - - - a 6<sup>th</sup>  
 The key Note - - a common Chord

M. --- Observe that only the key Note and the fifth of the key have common Chords, and that the variable Chords in descending are on the 7<sup>th</sup> the 6<sup>th</sup> and the 4<sup>th</sup> of the key.

### A TABLE of all the usual Accompaniments of the different keys ascending and descending an Octave in the MAJOR MODE

\* In playing full, the Performer may play the Chord of the Sixth according to his rule. The Eighths are here omitted as not allowable in Composition. Nor, in fact are they allowable between the middle notes of two Chords and the Bass, + but these are niceties which ought not to be expected from a Thorough Bass Performer unlearned in Composition.



**E**

Musical notation for E major. Treble clef, key signature of two sharps (F# and C#). The bass staff contains a sequence of chords with fingerings: 6, 6, 5, 6, 6, 6, 7b6, 4, 6, 6, 6, 4, 3.

**B**

Musical notation for B major. Treble clef, key signature of three sharps (F#, C#, G#). The bass staff contains a sequence of chords with fingerings: 6, 6, 5, 6, 5, 6, 7b6, 4, 2, 6, 4, 5, 6, 4, 3.

**F#**

Musical notation for F# major. Treble clef, key signature of three sharps (F#, C#, G#, D#). The bass staff contains a sequence of chords with fingerings: 6, 6, 5, 6, 5, 6, 7b6, 4, 2, 6, 5, 6, 4, 5.

**F#b**

Musical notation for F#b major. Treble clef, key signature of one sharp (C#). The bass staff contains a sequence of chords with fingerings: 6, 6, 5, 6, 5, 6, 7b6, 4, 2, 6, 6, 6, 4, 5.

**Bb**

Musical notation for Bb major. Treble clef, key signature of two flats (Bb, Eb). The bass staff contains a sequence of chords with fingerings: 6, 6, 5, 6, 5, 6, 7b6, 4, 2, 6, 6, 6, 5, 4, 7, 3.

**Eb**

Musical notation for Eb major. Treble clef, key signature of three flats (Bb, Eb, Ab). The bass staff contains a sequence of chords with fingerings: 6, 6, 5, 6, 5, 6, 7b6, 4, 2, 6, 6, 6, 4, 7, 3.

**Ab**

Musical notation for Ab major. Treble clef, key signature of four flats (Bb, Eb, Ab, Db). The bass staff contains a sequence of chords with fingerings: 6, 6, 5, 6, 5, 6, 7b6, 4, 2, 6, 6, 6, 5, 4, 3.

**Db**

Musical notation for Db major. Treble clef, key signature of five flats (Bb, Eb, Ab, Db, Gb). The bass staff contains a sequence of chords with fingerings: 6, 6, 5, 6, 5, 6, 7b6, 4, 2, 6, 6, 6, 4, 7, 3.



P. --- What is there no difference between the Major and Minor key in ascending and descending gradually the Notes in an Octave?

M. --- Yes; in ascending the Notes of an Octave in the Minor Mode, The 6<sup>th</sup> and 7<sup>th</sup> of the key are made sharp, and in descending, the sharps are taken away and these Notes are played, as specified at the Cliff.

P. --- Is there no other difference between the Major and Minor Mood?

M. --- The figures used in both, are the same, but as the sharp seventh or leading Note of a key, is not marked at the beginning next the Cliff as it is in the Major key, therefore we are obliged to mark it where ever it occurs in a Chord, either by a stroke through the figures thus 6, 2, 7, or by a sharp over or under a Bass Note.

P. --- Which is the leading Note, or #7<sup>th</sup> of a Key?

M. --- The Semitone immediately to the left of the key Note is the leading Note or #7<sup>th</sup> of the Key — And this leading Note (especially when you play in minor keys) you must always have in your Mind as (except in Chromatic) The Chord of the key Note always follows it.

### General Modulation of the Octave ascending and descending throughout the keys in the

### MINOR MODE

The musical score consists of four systems, each representing a different minor key: A, E, B, and F#. Each system is written for a grand staff (treble and bass clefs). The notes are arranged in ascending and descending patterns across the octave. Fingerings are indicated by numbers 1-5. Sharps are used for the 6th and 7th notes in the ascending scale. In the descending scale, the 6th and 7th notes are natural. The systems are labeled A, E, B, and F# on the left side.



\*C#

System 1: C# major. Treble and bass staves with notes and fingerings (6, 5, #, #, 6, 5, 6, 7, 6, #, 4, 2, 6, 4, 6, 5).

\*G#

System 2: G# major. Treble and bass staves with notes, fingerings (6, 5, X, #, 6, 5, 6, 7, 6, X, #, 6, 4, 5, X), and 'X' marks.

D

System 3: D major. Treble and bass staves with notes and fingerings (6, 5, #, #, 6, 5, 6, 7, 6, #, 4, 2, 6, 4, 6, 5, 4, #).

G

System 4: G major. Treble and bass staves with notes and fingerings (6, 5, #, 6, 5, 6, 7, 6, #, 4, 2, 6, 4, #).

C

System 5: C major. Treble and bass staves with notes and fingerings (6, 5, #, 6, 5, 6, 7, 6, #, 4, 2, 6, 4).

F

System 6: F major. Treble and bass staves with notes and fingerings (6, 5, #, 6, 5, 6, 7, 6, #, 4, 2, 6, 4, 7).

\*Bb

System 7: Bb major. Treble and bass staves with notes and fingerings (6, 5, #, 6, 5, 6, 7, 6, #, 4, 2, 6, 4).

\*Eb

System 8: Eb major. Treble and bass staves with notes and fingerings (6, 5, #, 6, 5, 6, 7, 6, #, 4, 2, 6, 4, 7).



Practice on the foregoing Scales, by only having the upper Note of each chord marked.

Major Keys

The image shows a musical score for eight major keys: C, G, D, A, E, B, F#, and F. Each key is represented by a system of two staves (treble and bass clef). The upper staff of each system contains a scale of eighth notes. The lower staff contains a sequence of chords, with the upper note of each chord marked with a number (1-7) to indicate its position in the scale. The keys are arranged in descending order of pitch. The C major system includes a 'Cadence' marking over the final two chords. The B major system is marked with an asterisk (\*B). The F major system is marked with a flat (F $\flat$ ).



**B $\flat$**

Fingerings: 6 6 6 5 6 5 6 7 6 4 2 6 6 6 5 4 3

**E $\flat$**

Fingerings: 6 6 6 5 6 5 6 7 6 4 2 6 6 6 4 3

**\*A $\flat$**

Fingerings: 6 6 6 5 6 5 6 7 6 4 2 6 6 6 5 4 3

**\*D $\flat$**

Fingerings: 6 6 6 5 6 5 6 7 6 4 2 6 6 6 4 3

Minor Keys

**A**

Fingerings: 6 6 5 # 6 # 6 6 # 4 2 6 6 5 4 #

**E**

Fingerings: 6 6 5 # 6 5 6 7 6 # 4 2 6 6 4 #

**B**

Fingerings: 6 6 5 # # 6 # 6 7 6 # 4 2 6 6 4 #

**F#**

Fingerings: 6 6 5 # 6 5 6 7 6 # 4 2 6 6 5 4 #



This page contains eight systems of guitar tablature, each consisting of a treble clef staff and a bass clef staff. The systems are labeled with chord names: \*C#, \*G#, D, G, C, F, \*Bb, and \*Eb. The tablature includes fret numbers (e.g., 6, 5, #, 7, 6, #, 4, 2, 6, 4, #) and some 'x' marks for muted strings. The notation is arranged in a standard guitar layout, with the treble staff above the bass staff for each system.



# Article 2

## LESSONS for PRACTICE

N.B. generally eight Chords in a Bar

### LESSON I from Corelli

Adagio

### LESSON II from Corelli's 9th Solo

Allegro  
four Chords in a Bar



Three staves of musical notation. The first staff has fingering numbers 6, 4, 6, 9, 5, 9, 6, 9, 6, #, 5, 5, #, 6, 5, 6, 5, 6, 5, 7. The second staff has 6, 5, 6, 5, 6, 5, 7, 6, #, 5, 6, #, 6, 5, 6. The third staff has 5, 6, 5, 6, 5, 6, 5, 6, 6, 6, #, 5, 6, #, 6, 5, 6. Dynamics include *p* and *f*.

**LESSON III**  
from Corelli

N.B. generally two Chords in a Bar

Ten staves of musical notation for Lesson III. The first staff is in treble clef, 3/4 time, with a key signature of one sharp (F#) and the tempo marking 'Vivace'. It begins with a first ending bracket. The subsequent staves are in bass clef. The notation includes various notes, rests, and fingering numbers such as 6, #, 4, 3, 4, 6, 4#, 6, #, 5, 6, 4, #, 6, #, 5, 5, 4, #, 6, #, 5, 5, 4, #.



N B generally four Chords in a Bar

# LESSON IV

from the first Sonata  
Op: 4 Corelli

This section contains six staves of musical notation. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various fingering numbers (1-5) and slurs. Dynamic markings include *p* (piano) and *f* (forte). The piece concludes with a double bar line and repeat dots.

Two and four Chords in a Bar

# LESSON V

This section contains eight staves of musical notation. It starts with a treble clef, a common time signature (C), and a key signature of one flat (Bb). The music features complex chordal structures with many notes per bar, often indicated by fingering numbers (1-5) and slurs. The piece ends with a double bar line and repeat dots.



# CHAPTER VII

## Article 1 — On the method of Accompanying without the use of Figures; and of the Elegancies of THOROUGH BASS.\*

P. — — — What are the rules for playing Thorough Bass without figures?

M. — — — Where you have no figures to guide you, you must observe these three things.

1<sup>st</sup> — What Key the Piece is in; and whether Major or Minor.

2<sup>d</sup> — That when the Music modulates into a different Key from the first; Such new key is generally known by a Sharp or (if you play in Flats) by a Natural not marked at the beginning next the Cliff; which Sharp or Natural is most commonly the leading Note, or sharp seventh of the new key, and must have the Chord of the 6̄.

3<sup>d</sup> — That, while you continue in one key you must give to every Note in the Octave the same Chords ascending or descending that they have in the Scales CHAPTER VI. Thus the second or third of the key has the Chord of the Sixth; The fourth of the key ascending has the Chord of the sixth & fifth, and descending it has the Chord of the second & fourth.

The Sixth of the key, ascending to the Octave has the chord of the Sixth, descending from the Octave to the Fifth, it has the chord of the sharp sixth or the seventh resolved into the sharp sixth &c.

P. — — — Is there any difference between the accompaniment of the Major and Minor key.

M. — — — In either of them you play the same Chords ascending or descending; only, you must observe, in a Minor key that the leading Note or sharp seventh is not marked at the beginning but only where it occurs in the Chords. Thus, in the second of the Minor key it is known by this 6̄. In the fifth of it by a sharp #. In the descending fourth of the key by a stroke through the four thus 4̄. and, Indeed, especially in Minor keys, you should always have the leading Note in view as your principal Object.

P. — — — Please to give me some examples to practise all you have said.

M. — — — I will; but remember as far as the curve line goes, you must play such Chords as belong to that key ascending or descending.

Practice without figures of ascending as far as the Sixth of the key, and descending from that to the key Note.

Major

\* The endless variety that may be made in Music must render the Rules in this Article uncertain; For the figuring in the Modulation of an Octave may be very different — All that can here be done is to Instruct the Pupil in the usual manner of proceeding while he continues in one key, and in what manner to remove from that into others.



Minor, ascending as far as the Fifth of the key and descending from that to the key Note

Musical notation showing ascending and descending scales for keys A, D, G, C, E, B, F#, and C#. Each key is shown on a grand staff with treble and bass clefs. The scales are written in a sequence, with the key signature changing for each. The ascending scales go up to the fifth degree, and the descending scales go down to the tonic.

## Article 2 How to modulate into different Keys

### General Example

where the modulation goes into different Keys

Musical notation illustrating modulation between various keys. The notation is divided into four systems, each with a treble and bass staff. Annotations above and below the notes indicate the key signature and specific modulation techniques:

- System 1: in C major, Key C ma, G ma, A mi. Annotations: leading note to C, cadence in C, lead note to G, lead note to A, cad. in A.
- System 2: E mi, D mi, C ma, F ma. Annotations: lead note to E, cad. in E, lead note to D, cad. in D, lead note to C, cad. in C, cad. in F, lead note to C.
- System 3: G ma, C ma, C mi, C ma. Annotations: cad. in G, leading note to C, leading note to C.

P. . . . What am I to observe in this General Example of modulating into different Keys?

M. . . . Your principal Object is to be the leading Note or sharp seventh of every Key, giving it the chord of the  $\frac{6}{5}$ ; and as this leading Note shews you what key follows, you must proceed in this new key according to the Table of the Accompaniments of its Octave ascending and descending, till you come to a Cadence, or some other leading Note that denotes a different key.

P. . . . Suppose I was to attempt to play *Extempore*? which are the nearest keys I might modulate into, and which ought to have Major, and which minor Thirds?

M. . . . If you begin in a Major key, for Example, that of C; the nearest keys you can go into are G or F, which must have major Thirds; If you go into the keys of A, D, or E they must have minor Thirds.

P. . . . Then in what ever key I begin, if I go into the fourth or fifth of it, they must have major Thirds; and if I go into the Sixth, Second, or Third, they must have minor Thirds.

M. . . . Just so; and remember it is better to go into the sixth of the key with a Minor Third than into the fourth of the key with a major third.

P. . . . But suppose I begin in a Minor key, how must I then proceed?

M. From A If you modulate into C, G, or F, they must have major thirds; and if you modulate into E, or D, they must have minor thirds; and it is nearer from the Minor key to go into the Third Major than into the Fifth Minor.



P. . . . Can not I modulate into the seventh from a Major key?

M. . . . No: But you may into the seventh from a Minor key, which is one reason that modulation is capable of more variety in the Minor than in the Major Mode.

P. . . . Please to give me an Example to practise without figures in the Minor keys.

M. . . . I will; but remember the fifth of any key whether major or minor, must always have a #3<sup>d</sup> in all cadences, when it immediately precedes the Close or key Note.

Example of Modulation in Minor keys

M. . . . In both of the above Examples use the 6<sup>th</sup> Cadence at the closes in each key. The modulation has purposely been made as simple as I could, to avoid perplexing you.

### Article 3. On the Accented and Unaccented Notes: and Rules for what number of Chords are to be played in each Bar.

P. . . . How am I to know which Notes in a Bar are accented and which are unaccented?

M. . . . In Common Time of only two Notes in a Bar, the 1<sup>st</sup> is accented, and the 2<sup>d</sup> is unaccented.

If there be four Notes in a Bar, the 1<sup>st</sup> & 3<sup>d</sup> are accented, and the 2<sup>d</sup> & 4<sup>th</sup> unaccented.

In Triple Time of three Notes in a Bar the 1<sup>st</sup> only is accented, and the 2<sup>d</sup> & 3<sup>d</sup> unaccented.

P. . . . Is there any particular part. of the Bar on which Discords are used?

M. . . . All Discords are prepared upon the unaccented part of a Bar; struck upon the following accented, and resolved by descending one degree upon the next unaccented part of the Bar.

Example in Common Time

Alla breve

Example in Triple Time



P. --- I understand the foregoing; Now tell me how many Chords I am to play in a Bar.

M. --- The general rule is, to play as many chords in a Bar as there are different parts of measure; thus if there be four crotchets in a Bar, we accompany only every crotchet however they may be divided into quicker Notes, unless the marking of some figures direct us to the contrary.

**Example of Slow Common Time** where each quaver is accompanied

**Quicker Common Time** where only each Crotchet is accompanied

**Quickest sort of Common Time** where only two Chords are struck in a Bar

**Example in flow Triple Time**, where every Note is to be accompanied

**Quicker sort of Triple time** where only the first and third Note are accompanied or only two Chords used in a Bar.

M. --- Sometimes you may find a figure placed upon an unaccented Note, in which case the Chord that the figure denotes must be struck upon the accented Note that comes immediately before it.

**Example**

M. --- In very quick Passages, when the Thorough Bass Performer has a Violoncello to accompany him, he may only play every other Note, or one Note in four with the left hand.

**Example**



Or he may vary Passages in the following manner

instead of this play thus      instead of this      play thus

Where a short rest precedes a Note the Chord that the figure denotes should be struck upon the rest

Where *Tasto Solo* is written, the simple Bass Notes are only to be played, however if the holding Note be very long, it may be repeated upon an accented part of the measure.

instead of once      thus      or thus

M. --- In regard to other elegancies of Accompaniment such as thinning the Chords, and doubling the Consonances, the following Songs will afford you sufficient Instruction; I shall therefore now give you all the Chords that may accompany each Note in the Major & Minor Mode; with their resolutions.

### Article 4

#### Major key of C

Key      2<sup>d</sup>      3<sup>d</sup>      4<sup>th</sup>      5<sup>th</sup>      6<sup>th</sup>      7<sup>th</sup>      8<sup>th</sup>

#### Minor key of C

Key      2<sup>d</sup>      3<sup>d</sup>      4<sup>th</sup>      5<sup>th</sup>      6<sup>th</sup>      7<sup>th</sup>      8<sup>th</sup>

P. --- As I should like to study Composition I wish you would give me more Examples of Modulation.

M. --- I will, of difficult Modulation by Semitones, but remember you are not to make too frequent use of it, It shews you what may be done; though it should be sparingly used.

Method of ascending the Octave by Chromatics or Semitones

3 b b6 5    3 b 6 5    # b b6 b5    3 b 6 5    # b 6 b5    3 b b6 5

3 b 6 5    3 b b6 b5    3 3 6 5    # b 6 b5    3 b b6 5    # b 6 5    3

#### Method of descending the Octave Chromatically

6 - 2 6 - b6 - 4 6 - 6 - 2 b6 - b6 - 4 b6 - 6 4 b6    3 4 6    6 6 7 8



Article 5

How to Modulate from the key of C immediately to any other of the twelve keys, and return again immediately to the same key of C.

Continued Bass

Fundamental Bass

Chords: C<sub>b</sub>, C<sup>#</sup>, C<sub>b</sub>, D<sub>b</sub>

Chords: C<sub>b</sub>, E<sub>b</sub>, C<sub>b</sub>, E<sub>b</sub>, C<sub>b</sub>

Chords: F<sub>b</sub>, C<sub>b</sub>, F<sup>#</sup>, C<sub>b</sub>, G, C<sub>b</sub>, A<sub>b</sub>

Chords: C<sub>b</sub>, A<sub>b</sub>, C<sub>b</sub>, B<sub>b</sub>, C<sub>b</sub>

Chords: B<sub>b</sub>, C<sub>b</sub>, B<sub>b</sub>, C<sub>b</sub>



Article 6 { Example of Modulation in four Parts, how to ascend by Semitones from the key of C into twelve different keys.

Continued Bass

Fundamental Bass

C# D Eb

C# 7 C# 7 D b7 Eb

Eb Fb F# G Ab

7 Eb b7 Fb 7 F# 7 G b7 Ab

Ab Bb Bb C

7 Ab b7 Bb 7 Bb b7 C



Example of Modulation in four Parts, How to descend from the key of C by Semitones into twelve different keys.

Continued  
Bass

Fundamental  
Bass

The musical score is organized into three systems, each containing four staves. The first system shows modulation from C major to A major. The second system shows modulation from A major to E major. The third system shows modulation from E major back to C major. The staves are labeled as follows:

- Continued Bass:** Treble clef, contains a continuous melodic line.
- Fundamental Bass:** Bass clef, contains figured bass notation and chord symbols.
- Two Treble parts:** Treble clef, contain harmonic accompaniment.

Chord symbols and figured bass notation are provided for each key:

- C:** C, C, C, C
- B:** B, B, B, B
- B $\flat$ :** B $\flat$ , B $\flat$ , B $\flat$ , B $\flat$
- A:** A, A, A, A
- A $\flat$ :** A $\flat$ , A $\flat$ , A $\flat$ , A $\flat$
- G:** G, G, G, G
- F $\sharp$ :** F $\sharp$ , F $\sharp$ , F $\sharp$ , F $\sharp$
- F $\flat$ :** F $\flat$ , F $\flat$ , F $\flat$ , F $\flat$
- E $\flat$ :** E $\flat$ , E $\flat$ , E $\flat$ , E $\flat$
- E $\flat$ :** E $\flat$ , E $\flat$ , E $\flat$ , E $\flat$
- D:** D, D, D, D
- C $\sharp$ :** C $\sharp$ , C $\sharp$ , C $\sharp$ , C $\sharp$
- C:** C, C, C, C

S.B. All these examples of Modulation may be Transposed, by beginning with any Major key instead of that of C.



# Song VIII *To Sleep*

E. Miller

Largo  
Affettuoso

Come sweet Sleep the La - - b'rer's blefsing, which nor Gold nor

Gems can buy, which nor Gold nor Gems can buy;

Rich is He who Thee pof - fefsing Poor are they whom

thou doft fl - - - - - y, Poor are they whom

*tasto Solo*

thou doft fly.

*Sym mf*

2  
Princes on their Couch reclining,  
Oft implore thy soothing Aid;  
Thou, their fondeft with deriding,  
Smooths the Bed by Sorrow made.

3  
Come then foftest, sweeteft Charmer,  
Huff each anxious Care to reft;  
Let no noify, rude Intruder,  
More disturb this throbbing Breaft.



# Song IX *Sig. Vento*

Andante

Think, Oh! think with - in my breast, while con - tending Pas - sions

mez for *p*

reign, how my heart is robb'd of rest, and in pity ease my pain, how my

heart is robb'd of rest, and in pi - ty ease my pain, how my heart is robb'd of

*f* *p* 6 5



rest, and in pi-ty ease my pain. and in pi-ty ease my pain. *sym*

*f* 6 6 5 *f* *f* 6 6 5 4 5 3

To a Lover thus dis-

*p* *f* 7 6 4 5 6 4

-trest, torn with doubts, and hopes, and fears, ev'ry moment till he's

7 6 4 5 3 6 4 5 3 # 6 4 # 6 4

blest, is a thousand, thousand Years.

# 6 6 6 5 6 4 #



# Song X *M. Handel*

In Judas Maccabæus

**Largo** O! Liberty,

*Violoncello Solo*

thou choicest Treasure, feat of Virtue source of Pleasure Life without Thee, knows no

Blesing no en-dearment worth carefs - ing no endear - ment worth ca - refs -

ing no en-dearment worth carefs - ing feat of



Virtue, fource of Pleasure Oh! Oh! Liberty thou choicest Trea - fure, feat of

6 6 6 4 5 4 3 6 6 7 #

Virtue, fource of Pleasure, Life without thee knows no blessing, no en -

6 4 6 4 6 6

dearment worth carefsing, no endearment, no endearment worth carefsing no endearment no en -

6 6 6 6 6 6 6 6 6 6 4 5 3 6 5

dearment worth ca - refs - ing.

Sym  
6 4 3 9 6 6 6 9 6 6 5 6 6 4 5 3



# Song XI

Will<sup>m</sup> Edw<sup>d</sup> Miller Jun<sup>r</sup>

Andante  
Largo

When present in our Charmer's fight, what joy we feel what

fond de-light, when present in our Charmer's fight, what joy we feel, what

fond delight: But absent from the



Man we love, what dangers fright, what fears we prove, what dan-gers fright, what

Figured bass: 4 6 / 4 3, 6 4 / 5, 6 5 / 4, 4 5 / 5, 6 4 / 6, 6 b 5 / 6 4 5, 6

fears we prove, but ab-sent from the Man we love, what dan-gers fright, what

Figured bass: 6, 7 / 6, 6, 6, 6 / 6 4 / 7 3, 5, 4 / 2, 6, 5 6

fears we prove.

Figured bass: 6 4 / 5 3, f, 6 / 6, 6, 6 / 6 4, pp

Like the poor Wretch by Tempests thrown  
 On desert Coasts, wild and unknown;  
 By barb'rous savage hands confin'd,  
 Distress and grief distract his mind

But if by gentle pity's hand  
 He once more treads his native land;  
 With tender Joy his soul runs o'er,  
 And from his home he parts no more.



63 Air *M<sup>r</sup> Henry Purcell*

The Symphonies added

from *Rosy Bowers*

Andante

O fay ye Pow'rs,

fay, fay ye Pow'rs, my Peace to crown, shall I, shall I, shall I thaw myself or drown

shall I, shall I, shall I thaw myself or drown? amongst the foaming Billows in

-creating all with Tears I shed on beds of Ooze, and chryf-tal Pillows, lay

down, down, down, lay down, down, down, my love-sick head; fay, fay ye

Pow'rs, fay, fay ye Pow'rs my peace to crown shall I, shall I, shall I

thaw myself or drown? shall I, shall I, shall I thaw myself or

drown.

Sym



# Song XII

## BESS OF BEDLAM by M<sup>r</sup>. Henry Purcell.

From filent shades, and the E - lizium groves, where sad departed Spirits mourn - - - their

5 2 6 5 7 7 6 7 6 6

loves from chrystal streams and from that country where JOVE crowns the fields with flower

mf 5 6 5 6 6 # 6

all the year, poor fenfelefs BESS cloath'd in her raggs and folly is come to cure her

mf # 4 2 6 b5 7 7 6

love - sick Melancholly *Gay* Bright Cynthia kept her revels late while Mab the fairy

6 4 5 4 3 6 6 2 6 6

Queen did dance and O - be - ron did sit in state while Mars at Venus ran his Jaret

5 # 6



Slow and Tenderly *p*

In yonder Cowflip lies my dear, entomb'd in liquid gems of Dew, each day I'll

7 | 6 | 6 | 5 | 6 | 4 | 3 | 6 | 6 | 7 | 6 | 5 | 6 | 5 | 9 | 8 | 7 | 6

mournfully Slow

water it with a tear, its fading bloisoms to re - new: for since my love is

6 | 5 | 6 | 5 | 6 | 4 | 3 | 9 | 8 | 7 | 6 | 4 | 5 | 3 | 2

Temperately

dead, and all my joys are gone, poor Bess for his sake a garland will make, my

3 | 4 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6

a little quicker

Mufic shall be a groan. I'll lay me down and dye, with -

7 | 6 | 6 | 5 | 6

in some hollow Tree, the Raven, Cat, the Owl and Bat, shall war - - -

6 | 6 | 6 | 6 | 6 | 4 | 2 | 6 | 6



very quick

ble forth my E-le-gy Did you not see my Love as he pass

4/2 6 6/4 5/3 7

by you his two flaming eyes if he comes nigh you they will scorch up your

4/2 6/5

temperately

hearts; Ladies beware you lest he should dart a glance that may in-

6 6 6

quicker

-snare ye; hark! hark! I hear old Charon bawl his boat he will no longer

stay the furies lash their whips and call, come, come a-way; come, come a-way. poor

7/5 3/4 3/4



Temperately

BESS will return to the place whence she came, since the world is so mad she can hope for no

6 6 6 6 #6 4/2 6 6 5/4 7#

cure; for love's grown a Bubble, a shadow, a name, which fools do admire and wise Men en-

7 6 4 3 6 6 5 9 5 6 4 7/3

dure, Cold and hungry am I grown, Am - brosia will I feed upon drink Nectar

pp b3 #4/2 6 f 6 b6 6/4 5 6

still and sing Who is content does all sorrow prevent, and BESS in her straw, whilst

6 5 6 6 6 6 6 5

free from the Law, in her thoughts is as great, great as a King.

4 6 6 6 6 6 6 7/5



# Air V

Monfigny

Allegretto

Au Matin dans les prés de Flore, la rose à l'instant de s'ouvrir, attend  
 que la vermeille au- -rore, sur son char a-me-ne Ze- phir Sous une enveloppe re-  
 -belle, elle est sans é- clat sans o- deur, tel est le né- ant d'une belle, avant qu'a-  
 -mour touche son coeur. avant qu'amour touché son coeur.

2  
 Zephir vient, fouvit et voltige,  
 Au tour de cette aimable fleur  
 Elle l'anime et sur sa tige  
 Elle a repris plus de vigueur,  
 De Zephir l'haleine craintive  
 Dispose son coeur à s'ouvrir,  
 Et déjà la tendre captive,  
 Sent qu'elle va sepanois.

3  
 Mais hélas d'un pas trop rapide  
 Le Soleil acheve son tour  
 Et va dans l'élément liquide,  
 Eteindre le flambeau du jour  
 Sur sa tige la fleur penchée  
 Loin de lui perd tous ses attraits,  
 Et bientôt pale et des sechée,  
 S'eclipse a nos yeux pour jamais.

4  
 Un doux souvenir la console,  
 D'avoir vécu si peu d'instans  
 D'une existence qui l'en vole  
 Elle à sçu charmer les momens  
 Imiter la belle SILVIE,  
 Livrez, votre coeur aux amours  
 S'ils n'éternisent pas la vie,  
 Ils en adoucissent le cours.



# Air VI

Rameau

Il faut quand on aime une fois aimer toute fa- vi- e; Le bonheur de- pend d'un bon choix le bonheur depend d'un bon choix, et J'ai choisi SIL- VI- E.

The same AIR, with the Chords taken in an Harpeggio manner.

Il faut quand on aime u- ne fois aimer tou- te fa vi- e; Le bonheur de- pend d'un bon choix, le bonheur depend d'un bon choix, et J'ai choi- fi SIL- VI- E.

( 2 )  
 De l'amour que J'ai dans le Coeur,  
 Le tems n'est point le maitre;  
 Je le sens avec plus d'ardeur  
 Je le sens avec plus d'ardeur  
 Que s'il venoit de naitre.

( 3 )  
 L'estime a commence mes feux  
 L'amitie la suivie  
 L'Amour a couronne mes vœux,  
 L'Amour a couronne mes voeux,  
 J'aime et c'est pour la vie.



# Air VII Le fameux Air Suifs appelle' Rans des Vaches.

N.B. It is said, this Air is forbid to be played to the Swifs Troops in foreign Service, having such an effect as to make them melancholly with desire to return Home.

*Lento*  
Quand rever-rai je en un jour tous les objets de mon a-mour quand rever-rai je en un

*Allegro*  
jour tous les objets de mon a-mour; Nos clairs ruisseaux nos co-teaux nos ha-

*Lento*  
-meaux; nos mon-tagnes et l'orne-ment des nos campag-nes la si gen-tille I-fa-

*Allegro*  
-beau a l'ombre d'un ormeau, quand dante-rai je au fon du cha-lu-meau.

*Lento*  
quand reverrai je en un jour; tous les objets de mon a-mour mon Pere ma Mere

mon Frere ma Soeur mes Agueaux mes Troupeaux ma Ber-ge-re quand rever-

-rai je en un jour tous les ob-jets de mon a--mour.



## Air VIII

## SONG with a moving Bass

In which it is proper to play the Voice Part singly with the Bass

Gay

Je suis simple née au vil-

-lage j'aimons par dessus tout l'honneur mais malgré ça mon bon Seig - neur; mau-

-gre qu'on soit honnête et fa - ge, malgré qu'on soit honnête et fa - ge n'fent on pas

Minore  
ben ja - fer son cœur. Un jour jetois au bois feu - lette, Lucas y vint pour mon mal-

-heur; entr'autres mots plein de douceur im' dit com' ça, tiens ma Pou - let - - te

Majore  
pour le mieu donne moi ton cœur, don - ne moi ton cœur, Vous fen-

tès que je fis ressis - - tance d'am' falloit voir monton d'ri - geur maisregar-

-des qu'eu trait d'noirceur, ne v'la ti pas quand moins J'y pen - - se, ne v'la ti



Minor

pas quand moins. J'y pen-se c'fripon d'lucas qui me prend mon coeur, j'eu beau cri-

-er, j'pardis ma peine le méchant n'entendoit plus rien pour ne pas perdre

tout mon bien j'm'a-vi-fis et j'lui dit par queu ne garde mon coeur je

Major

prends le tiens je prends je prends le tiens Je suis simple née au vil-

-lage j'aimons par dessus tout l'hon-neur mais maugre ça mon bon Seig-

-neur, maugre qu'on soit honnette et fa-ge, maugre qu'on soit honnette et

fa-ge n'fent on pas ben ja-fer son coeur, maugre qu'on soit honnette et

faige, n'fent on pas ben ja-fer son coeur, n'fent on pas ben ja-fer son coeur.



# ITALIAN SONGS

## Air I Duet

Frequently in Duets (if practicable, as in the following) the Performer should accustom himself to play both the Treble Parts with the Right Hand

Benche ti fia benche ti fia cru-del non ti sdegnar co-si for-se pietosa un  
 Benche ti fia benche ti fia cru-del non ti sdegnar co-si for-se pietosa un

di fa-ra quest al-ma. Non sempre du-ra non fem-pre dura il ciel i-rato a bale.  
 di, fa-ra quest al-ma. Non sempre du-ra non fem-pre dura il ciel i-rato a bale.

-nar e qual che volta il mar ri-tor-na in cal- - - - - ma.  
 -nar e qual che volta il mar ri-tor-na in cal- - - - - ma.

## Air II

Nel fa-tal extreme addio, ah! mio ben raffraua il pianto: che se  
 Nel fa-tal extreme addio, ah! mio ben raffrana il pianto: che se



piangi io perdo il vanto e di cof- - tanza e di va- lor. di cof- tan-

piangi io perdo il vanto e di cof- - tanza e di va- lor. di cof- tan-

- za e di cof- tan- za e di - - va- lor.

- za e di cof- tan- za e di - - va- lor.

# Air III

Pergolesi

The words by Metastasio

**Affettuoso**

Con - fer - va - ti Fe - de - - - le penfa, ch'io reffo e

pe no e qualche volta al me no ri cor da ti di

me Chio per vir - tu - da mo - re par lan - do col mio

lico - re ra - gione - - ro con - te, ra - gio - ne - - ro con - - te.



Air IV

Al men fe non pos - lio fe - gui - l ama - to bene af -

- fetti del cor mio fe - gui - te - lo per me; Gia sempre a lui vi -

- cino racolti amor vi - tiene in - fo - li - to com - mi - no

questo per voi non e. questo per voi non e.

Air V

Jomelli

The words by Metastasio

Larghetto

Tor - - men - to il piu cru - - dele il piu cru - -

- dele d'ogni crudel tor - men - to e il barbaro mo - - men - - - to

chi fidi vi - de il cor; Chi di quel fiero if - tante chi di quel fiero if -

- tante chi puol soffrir le pe - - ne Ah nol provar se - le - ne, fe nol provatti an -



*co - - r pro - vasti an - cor.*

**Air VI** Sig<sup>r</sup>. Ghillini Di Afuni The words by Metastasio

*Deh ref - - pi - - rar deh ref - - pi - - rar laf -*

*- cia - te - mi qualche qualche mo - men - - to in pa - - ce ca - pa - ce di rif -*

*- fol - ve - re la mia la mia ra - gion la mia ragion non e*

**Air VII** Sacchini The words by Metastasio

**Amoroso** *Per pietà bell I - dol mio, non mi dir ch'io sono in - grato,*

*che infe - li - ce sventu - ra - to abba - tan - za il ciel mi fa fe fede - le ate son*

*io fe mi struggo a tuoi biei lu - mi: Sallo a mor lo fanno numi il mio*

*cor, il tuo lo fa il mio cor, il tuo lo fa.*



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The foregoing AIR with a moving Bass.

per pietá bell I - - dol mi - - o non mi

dir ch'io fono in-grato, che in-fe-li-ce fven-tu-

-ra-to ab-bas-tan-za il ciel mi fa; Se fe-

-de-le a te fon i-o te mi struggo a tuoi biei lu-

-mi Sal-lo a-mor lo fan-no nu-mi il mio

cor il tuo lo fa' il mi-o cor il tuo lo

fa.



# Air VIII

Composed by Sig.<sup>r</sup> Paefiello The Accompaniment by M.<sup>r</sup> Mazzinghi

Voce

Cembalo

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part consists of a rhythmic pattern of eighth and sixteenth notes.

The second system continues the musical piece. The piano accompaniment includes a dynamic marking 'f' (forte) in the middle of the system. The vocal line remains mostly blank in this system.

Bid me not my birth dif-co-ver while I thus your  
 Gli affet-ti miei spiegarle io brame-re-i ma non vuo dir non

The third system introduces the first line of lyrics. The piano accompaniment continues with a steady eighth-note pattern.

charms a-dore; while I thus your charms a--dore;  
 posso ancor parlar ma non vuo dir non posso ancor par--lar

The fourth system continues the lyrics. The piano accompaniment remains consistent with the previous systems.



left at once it rob the Lo-ver

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a dynamic marking of *f* (forte) at the beginning and *p* (piano) later in the system.

Vol-ta-tevi in la non fate mi arrosir oh

of his hopes for-e-ver-more

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features a dynamic marking of *f* (forte) and includes sixteenth-note passages with a '6' fingering.

Dio non fa-te mi pe-nar

If I am

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a dynamic marking of *p* (piano) and includes sixteenth-note passages with a '6' fingering.

Sen-to nel

Lin-dor, be it known my vows a-riſe from a fond heart,

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a dynamic marking of *f* (forte) and includes sixteenth-note passages with a '6' fingering.

ſen un dolce pizzi-co-re fon di buon cor ma ſemplice in a-mor.

my vows a-riſe from a fond heart.

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part features a dynamic marking of *sf* (sforzando) and includes sixteenth-note passages with a '6' fingering.

ſon di buon cor ma ſemplice in amor.



which must, a-las! its mean-ness mean In wanting rank to

Vol-ta-tevi in la non fate mi arrossir oh Dio non fa- - - te -

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are written below the notes. The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. A dynamic marking of *p* (piano) is placed at the beginning of the piano part.

give thee Part.

-mi pe-nar.

The second system continues the musical piece. The vocal line is shown in a treble clef. The piano accompaniment is more active, featuring a complex texture of sixteenth and thirty-second notes in the right hand. A dynamic marking of *f* (forte) is present. The system concludes with a fermata over the final note of the vocal line.

Here all the

Gli af-fet-ti

The third system shows the vocal line and piano accompaniment. The piano part features several triplet markings over groups of notes. A dynamic marking of *p* (piano) is used. The system ends with a fermata over the final note of the vocal line.

morn with ten- - - der voice of love I'll

miei spie gai io bra me re i ma non vuo

The fourth system continues the musical piece. The piano accompaniment maintains a consistent rhythmic pattern. The system concludes with a fermata over the final note of the vocal line.

ting in hope- - - less mind of love I'll

dir non pos- - so piu par-lar ma non vuo

The fifth and final system on the page. The piano accompaniment continues with its characteristic rhythmic texture. The system concludes with a fermata over the final note of the vocal line.



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sing - - - in hope - - less mind,  
 dir non posso piu par - - - lar

Yet wish my  
 Son di buon

plaints may Thee re - - joice and gen - - tle  
 cor ma fem - plice in a - - mor oh Di - - o non

Pi - - - ty make Thee kind.  
 fa - - - te - - mi pe - - - nar.

*Finis*